A NEWSFIELD PUBLICATION
No.4 AUGUST 1985
95p

ZZAP! 64

MONTHLY REVIEW FOR COMMODORE SOFTWARE



BEACH HEAD II
US GOLD

THE FOURTH PROTOCOL
HUTCHINSON

HOT NEW GAMES FROM THE STATES

COMPETITIONS- BIG PRIZES!

ISSUE No 4

AUGUST 1985

NEXT ZZAP! ON SALE AUGUST 8th !

AUGUST SPECIALS

ZZAP-TESTS

Action Biker Mastertronic
Beach Head II US Gold
Brian Bloodaxe The Edge
Captive Mastertronic
Confuzion Incentive
Dig Dug US Gold
Elidon Orpheus
Fourth Protocol Hutchinson
Herbert's Dummy Run Mikro-Gen
International Tennis Commodore
Jet Set Willy II Software Projects
Jump Jet Anirog
Lands of Havoc Microdeal
Lost City Step One
Match Fishing Alligata
Mordon's Quest Melbourne House
Nutcraka Software Projects
Pac Man US Gold
Rocky Horror Show CRL
Scrolls of Akbar Kahn Step One
Stop the Express Commodore
Supergran Tynesoft
Thing on a Spring Gremlin Graphics
View to a Kill Domark
Way of the Exploding Fist Melbourne House
Zork I Commodore
Zork II Commodore
Zork III Commodore


THE WAY OF THE
exploding fist
Become a master of this mysterious ancient art: progress from novice to Tenth Dan and test your strength and discipline. You can control your character with either joystick or keyboard - 18 different manoeuvres including blocks, flying kicks, leg sweeps, roundhouse and even somersaults!
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ZZAP! ED

Since the last issue there have been a few changes in ZZAP!, primarily a change in editorship and a change in the location of the editorial offices. These have been moved from Yeovil, close to the home of Chris Anderson, up to Ludlow in Shropshire, the head offices of Newsfield Limited, the publishers of ZZAP! 64 and CRASH Magazine. Unfortunately, due to personal reasons, Chris Anderson felt unable to accompany the magazine to its new base. One of the prime reasons for the move is economy, as the Ludlow offices have plenty of space to house the ZZAP! editorial without the extra cost of a second office elsewhere.

For reasons similar to those of Chris, Bob Wade also preferred not to make the move.

This means that ZZAP! is now being written and edited at the same place it is designed and published, which gives us a great deal more flexibility than in the past.

You will also notice some slight changes within the magazine itself, and these are detailed below in the various panels. I hope that you will generally approve of those alterations we have made, or at the worst at least accept that they have been made for very good reasons.

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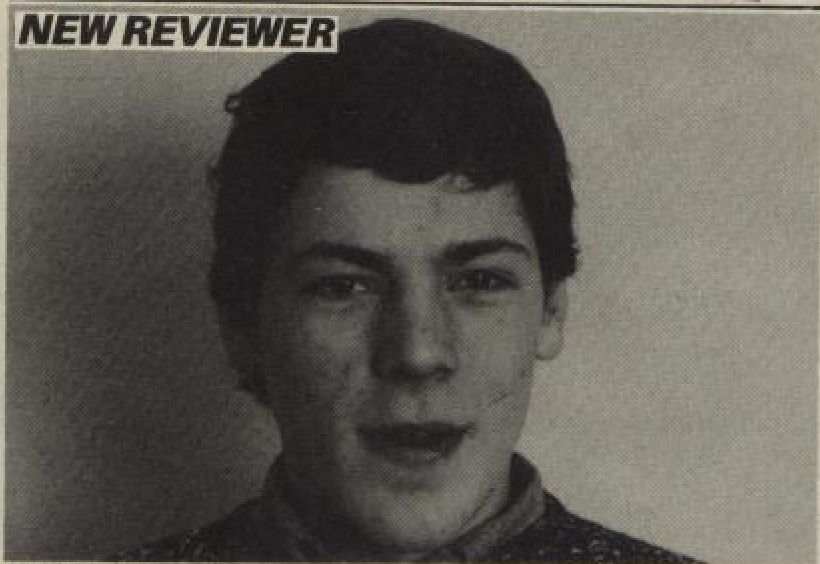
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Cover by Oliver Frey

NEW REVIEWER



With Bob Wade leaving, we were left with a gap in the ZZAP! reviewing team, but fortunately this was almost immediately filled by this month's contestant in the ZZAP! Challenge, 19 year old **Paul Sumner**. For how he fared against the egregious Julian Rignall, you'll just have to turn to the Challenge pages!

Paul is almost a local, hailing from the town of Much Wenlock in Shropshire, having moved there a year ago from Dunstable (not all that far from Berkhampstead, ex-hang out of Gary Penn, now spinster of Ludlow parish *(there's no 'p' in Berko, so stop taking it—GP)*).

Paul hates pot noodles (bad news for the Rignall breakfasts), likes Abba and the Osmonds (he's something of an historian), but fortunately he has two right hands when it comes to the joystick (not unlike his predecessor, Bob Wade, who must have been glad to get it off his chest) which makes him a right handy guy to have on the team. His taste in games is fairly catholic (despite being C of E) but he hates *Boulderdash* and feels that ZZAP!'s Sizzler *On-Court Tennis* was way out — out of court.

THE ZZAP! RATINGS

Two things have changed with the review ratings. One is purely graphical; as you'll see the ratings bars have gone. After canvassing opinion and from the views expressed in some letters, it appears that many people do not relate the length of the black bar to the rating percentage. The bars have also created havoc in laying out the reviews in the art department because of the time they take to do.

The second change is that the 'Originality' rating has gone and Value for Money' has become a sub-rating, with the creation of a new one called 'Overall' to complete the review. Originality is a difficult element within a game to rate sensibly, and in many cases is fairly irrelevant. Where a lack of originality is a serious drawback in a game, this should be adequately reflected in the reviewers' comments. The change around with Value for Money has been made because Messrs Rignall and Penn felt strongly that rating a game under the heading of Value For Money doesn't necessarily reflect their general feelings on the game.

PRESENTATION: Packaging, printed instructions, on-screen instructions, loading, play options, program facilities (including things like ease of joystick or keyboard control), on-screen impression — everything except the game itself.

GRAPHICS: Variety, detail and effectiveness of screen pictures, quality of animation, smoothness of movement.

SOUND: Variety and effectiveness of sound effects, quality both technically and aesthetically of music. Also: does sound annoy?

HOOKABILITY: How strongly does the game make you want to play it and keep playing it?

LASTABILITY: How long will it keep its hold on you?

VALUE FOR MONEY: Takes into account the price plus all the above ratings.

OVERALL: With all the above ratings in, this is IT! — what the reviewers think in general.

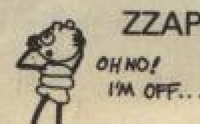
The ZZAP! Labels

The three labels so far used in ZZAP! remain unchanged.

GOLD MEDAL AWARD: Definitely a game above all others in the month of review. There may not be a Gold Medal game every issue, but if there is, get it!

SIZZLER: Hot games of the month — must normally score around 90%. We reckon any ZZAP! Sizzler is a great buy, unless you really hate that particular type of game.

TACKY: In our view, a second-rate piece of software. Steer well clear.



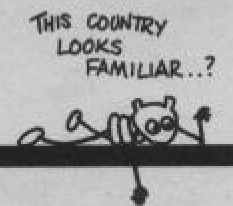




CHART CHANGE

There are some changes also occuring in the TOP 64 CHART. Biggest alteration is that it's now a TOP 30. Being honest, a good reason for the contraction is the amount of work required to collate the 64 games voted for by readers, and we all felt it was taking up too much space.

As will see, the TOP 30 now lists the games as voted for each month with the software houses and the price listed, as well as the ZZAP! overall rating they received.

Another important change is in the system used for voting and the way the prizes are handed out! First off, predicting what will be the top 3 games in next month's chart is OUT because this system is not entirely legal! What we will be doing instead is to put all the voting forms in a very large hat (Julian Rignall's is about big enough) and drawing out one outright winner and four runners-up. The winner will receive £40 worth of software of his or her choice plus a ZZAP! 64 T-shirt, and the runners-up will each get a T-shirt and a mini-subscription to ZZAP! Can't be bad!

For the new voting system, take a close look at the voting form details on the TOP 30 Chart pages.

ADVERTISERS' INDEX

WHERE IS LUDLOW?

Yes, I hear you say, where the hell is Ludlow, the new ZZAP! editorial base? Good question. Well, if you were to draw a line horizontally through the southern part of Birmingham and out towards Wales, shortly before it hit the Welsh border, there would be Ludlow. Ludlow, traditionally described as an ancient and sleepy market town, has recently become the new Silicon Chip Hill of Britain and a centre of computer publishing, much to the surprise of most of its ancient and sleepy inhabitants.

ZZAP! Towers is situated in the very centre of the snoozing town, right next to the Church (weddings and funerals are a constant distraction in between the office rubber band fights and the latest pastime of sellotaping the software editors to their chairs). It is the quiet sense of ancient purpose which wafts from the town outside, through the ZZAP! editorial offices, that is most noticably shattered when Gary Penn loses a life and expresses his disgust with a fluency most people could only envy. It is at times like these that the windows are hastily closed to prevent the pent up Penn from wafting his purpose out to the ancient town of Ludlow.

More from 'A Modern Tourist Guide to Ludlow, Sleepy and Ancient Market Town' next month....

Subscription Games

The ZZAP! Mail Order department asks that we print a short message regarding subscribers who are still awaiting their free games. Normally the girls cope very well, but with some 4,000 plus subscribers in a very short space of time as well as existing subscribers re-ordering on subsequent offers, there have been approximately 12,500 cassettes to despatch over the past four weeks, which has meant some of you have had to wait rather a long time. On top of that, one or two titles were temporarily out of stock which made the delay a little worse. The ZZAP! Mail order dept. apologises for the delays, and if you are still waiting for anything, asks for your patience a little longer. The backlog is being cleared as fast as possible!

ZZAP! RRAP

TTT (The Terrible Twins Penn and Rignall) have taken on the awsome responsibility of handling (very reverentially) all your letters, which are carefully filed (under 'Bin') and then selected for printing each month. But to aid them in their task, Lloyd Mangram has been appointed 'front man'. Lloyd introduces himself at the start of Rrap, so no more here, beyond pointing out that Mr Mangram has a mean mouth at times and is best not angered.



VERY ANGRY SPOT

This month's angry spot is very, very angry indeed — and a bit longer than usual, because it's a serious angry spot.

A fairy tale: *Once upon a time there were a lot of computer magazines talking about lots of serious things, and they were very powerful and ruled the land. Under their dominion came some small, innocent software houses, whose sole crime was to make people's lives happier with games. But the powerful computer magazines weren't terribly interested because they thought the software houses were frivolous and unimportant and so very unserious, and so they* only allowed them a tiny bit of room.

And then along came one or two new magazines who thought games were fun and that the software houses should be taken seriously. In fact these new magazines did their job so well, that almost overnight they grew and grew and grew until they were as big as the older powerful mags. And then the older, serious mags woke up one day and realised what had happened, that they were losing all their advertising to these new upstarts who took software houses and games reviews seriously (even though they were fun).

The old, powerful magazines didn't like this at all and decided to beat the new ones at their own game. So they too started courting the software houses, whom before they had looked down on, and began reviewing their games, except they didn't do it as well because, really, they still thought they were frivolous and so very *un*serious. And the situation didn't seem to improve for them, because more of the ordinary people were buying the new magazines and saying how good they were. So the big, powerful and older ones had to think again . . .

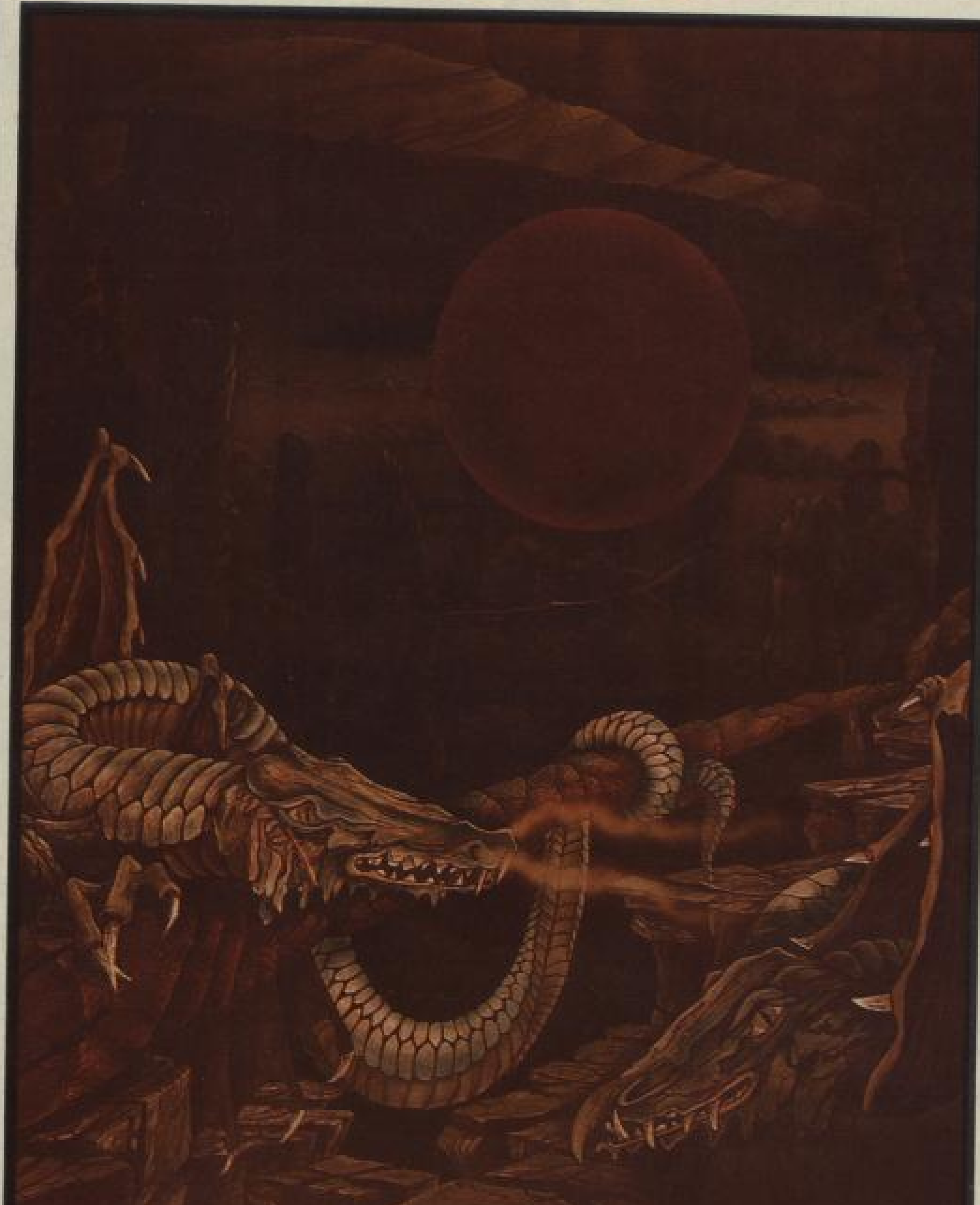
What they came up with was a jolly wheeze indeed. They noticed that the newer games magazines always got news of games from the software houses before they did, so to put a stop to this they sent men out to flatter the software houses and these men got to see the games first. In this way they started to see games long before they were properly finished and working, but so desperate was their need to convince the software houses how much they now loved them (for they needed the advertising revenue), that they began turning these private glimpses into actual reviews which they called EXCLUSIVES — often without real regard for the truth. And the ordinary people saw the reviews and believed them, and bought the games, and forgot all about the days when the older, powerful magazines did the odd review now and again, written by some uninterested person who really wanted to write about very serious things, and in this way they pulled the wool over the readers' eyes.

This angry spot does not end on page 202. It ends with you, the reader, because you are the one being fooled. It's your choice as to whether you believe this fairy tale has some truth in it or not, but we are confident you will understand its meaning. And it's worth considering that the lumbering dinosaurs of Earth all died off — and they didn't even tell lies.



NEW!!

Red Moon



Level 9 Computing

RED MOON MoonQuest fantasy adventure for most micros. The Moon Crystal of Xax supplied good magik for the honest rulers of the kingdom of Baskalos. Then it was stolen and the land fell into chaos. You must recover the Moon Crystal from the magik-rich castle where it is hidden, armed only with your wits and spells.

RED MOON‡ is a Level 9 adventure with over 200 locations. Amstrad, BBC, Commodore 64, MSX and Spectrum versions have 150+ pictures.

RED MOON is available now on cassette at *£6.95*. It joins Level 9s catalogue of acclaimed adventures for

AMSTRAD cpc464

ATARI 48k

BBC 32k

COMMODORE 64

ENTERPRISE 64

MEMOTECH 500/512

MSX 64k

SPECTRUM 48k

Here's what some reviewers have recently said about Level 9.

"the series of adventures which has (since) flowed from Level 9 is renowned for high standards of plot and literate description".
-Sinclair User, May 1985

"I'll be kept more than busy by the absorbing Level 9 adventures".
-MSX User, June 1985

"If only more adventure houses could achieve Level 9".
-Crash, May 1985

So don't forget our other great adventures:

COLOSSAL ADVENTURE★† *(cass £9.95)* The classic mainframe game with 70 bonus rooms.

ADVENTURE QUEST★† *(cass £9.95)* "A brilliant adventure that confirms Level 9's place as the ultimate adventure software house" -Computing with the Amstrad, May 1985.

DUNGEON ADVENTURE★† *(cass £9.95)* "A wonderful adventure..a world where electricty bills and mortgages have no place" -MSX Computing, June 1985

LORDS OF TIME★† *(cass £9.95)* An imaginative romp through world history.

SNOWBALL★† *(cass £9.95)* Immense science fiction game with 7000+ locations.

RETURN TO EDEN★‡ *(cass £9.95)* Popular SF adventure. Amstrad, CBM64, MSX and Spectrum versions have 240 pictures.

EMERALD ISLE ‡ *(cass £6.95)* Fantasy adventure. Amstrad, BBC, CBM64, MSX and Spectrum versions have 230 pictures.

ERIK THE VIKING *(cass £9.95)* Game of Terry Jones' book for Amstrad, BBC, CBM64 and Spectrum only. All with 180+ pictures.

Level 9 adventures are available from all good computer shops. If you can't find the game you want please ask them to order it.

You can also buy games directly from us. Just send us a cheque made payable to Level 9 Computing, or a postal order. Don't forget to tell us your address, which computer you have and which game you'd like. (Add £1 for each item if outside the UK.)

If you would just like a **FREE FULL COLOUR POSTER,** with more details of Level 9 Adventures on the back, please write to us enclosing a stamped, self addressed envelope at least 9" by 6". Write 'POSTER' above our address.

Please write to

LEVEL 9 COMPUTING
P.O. Box 39
Weston-super-Mare
Avon BS24 9UR

BBC (Acornsoft dfs)/CBM64 disk versions are now available for those games marked ★ at £11.95 new or £2.50 upgrade (please return your original cassette).

†Text adventure on all 8 micros. ‡ Selected versions have pictures in addition to text.



As you will no doubt know by now, there have been a few changes in ZZAP! There are one or two here in the letters pages. First, because they prefer opening and reading your letters to getting on with some real work in the mornings, Gary and Julian are organising the letters, but in their infinite wisdom, The Management have asked me to act as deejay, so to speak. To anyone who has read CRASH Magazine, I probably need little introduction, being none other than Lloyd Mangram. If you've never read CRASH then let me just say that I've edited the CRASH FORUM since it started in issue 1. My credentials as ZZAP RRAP frontperson are one and a half years playing Commodore 64 games (don't tell a CRASH reader), and a sore wrist from playing *Dropzone* last night. However, with the expert advice of Julian and Gary behind me, I'm sure everything will be alright (Hmmmm) Of course, in this issue many letters were sent to Chris Anderson and so start off with 'Dear Chris'.

The only other important change is that we are dropping the 'Lucky Dip' for some letters (after all, you may end up with a game you already own or one you never wanted to own) and replacing it with a STAR LETTER OF THE MONTH prize — £20 worth of software of your choice. Okay?

Get rrapping.

Interview the reviewers.

I have an idea which I would like to put forward. Lots of magazines review other programmers or companies and ZZAP! 64 interviewed Tony Crowther the Graphics King. What I thought was why not interview your reviewers? Ask them questions about their career, what's it like to be a reviewer and stay up all night because you want to get to a far screen or finish the whole game.
Reza Tootoonchian, London.

I'm sure the reviewers would loved to be interviewed but don't you think that with their little piccies everywhere in the damned mag that they're big-headed enough?
Lloyd Mangram (LM)
(This is Julian — I just managed to get at the keyboard before this stuff went for typesetting. I want to be interviewed. Let me tell you about my career



Delete from "This is Julian" -Ed.

SUPER SOFTWARE SHOP

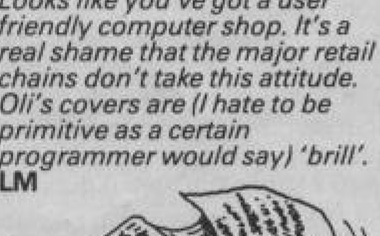
Dear ZZAP,
Could you give a mention to an absolutely brilliant computer software shop called 'Computa Mania' in Chichester, especially to Nick and Jeremy. This shop had *International Basket Ball* two weeks before, on TVAM, the 'preliminary tape' failed to load. They had *Everyone's a Wally, Theatre Europe, Bounty Bob, Pitstop II, Baseball, Pipeline II, Tir Na Nog, Spy Hunter, Lords of Midnight, Pastfinder* and *Airwolf* before they were reviewed. They're always very friendly (unless you forget your wallet) and always, ALWAYS let you try the games before purchase. They even give you 5% discount off all software and peripherals if you join the club for only £1 life membership.

Altogether an excellent mag and I've yet to find better.

A mention to Oliver Frey. He is obviously a great artist and I greatly admire his work, especially Issue 2's front cover.

Bounty Bob is sheer addiction. I just haven't stopped playing!
Gary Frost, West Wittering, Sussex.

Looks like you've got a user friendly computer shop. It's a real shame that the major retail chains don't take this attitude. Oli's covers are (I hate to be primitive as a certain programmer would say) 'brill'.
LM



LETTER OF THE MONTH

STOP THE SLAGGING

Dear Chris,
Compliments out of the way I'll stop tiring you and the readers with what they've read fifty times before and move onto my one point of criticism.

One thing I personally object to is the continuous elitism practised by yourselves against users of other makes of computer. It manifests itself most clearly in the form of 'Speccy bashing', but it lurks elsewhere in other guises. For myself, I don't see why. If a person isn't six foot tall has blue eyes blonde hair and other Aryan features (ie owns a CBM64), they should be persecuted and sent to the gas chamber (continually ridiculed and slagged off.) Now, before you start reaching for words like 'exaggeration' and 'hyperbole', I know the comparison is a little OTT and maybe even unwarranted, but it serves to illustrate my point. I realise that you're probably only doing it for laughs but don't you think there are enough class discriminations about without adding to them. No matter how trivial you may consider your comments, they are read, and may unintentionally indoctrinate some and annoy others.

Well that's it, my one bit of real criticism, which can't be too bad for the first two issues. One last thing, I think Gary Duncan's suggestion about commenting briefly upon the loading method is one worthy of heeding. I bought *Pitstop II* on the strength of your review and although the game is good, the ridiculous loading procedure (having to press 6 keys in 3 and a half minutes to complete the numerous sections), really is a pain.
Mark Woolrich, Doncaster.
PS You might be interested to know that one of the main reasons I bought the first issue of ZZAP! 64 is that it bore a remarkable resemblance to a magazine I accidently purchased which I thoroughly enjoyed reading despite it being devoted totally to the Spectrum. (Yes I know that makes me an unobservant wally but it worked out okay didn't it)?

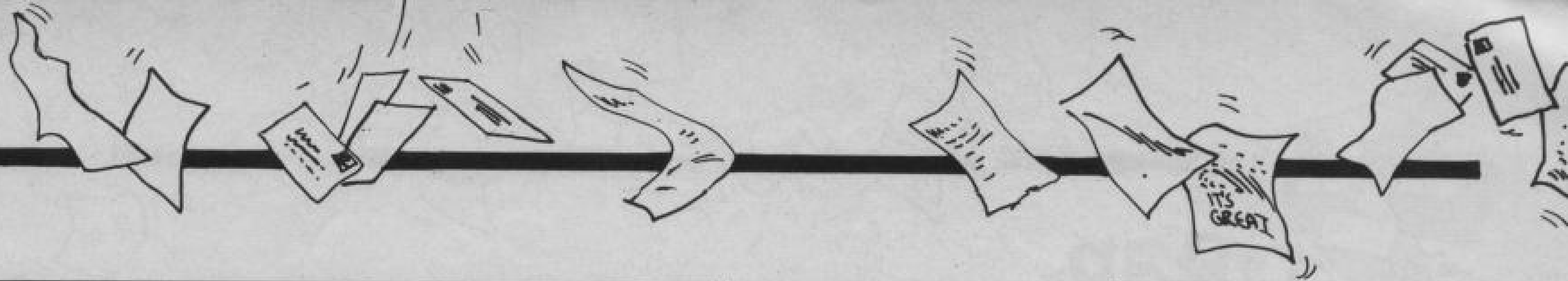
I think you're quite right, Mark. Some of the 'inter-machine' jokes are quite funny, but the whole thing tends to get out of hand and it can be upsetting. ZZAP! won't be anti-anything from now on — we would all prefer to concentrate on enjoying what is rather than slagging off what isn't important. That won't stop the odd, relevant comparison being drawn no doubt. Pitstop II *is a pain to load but it's worth it so don't knock it, just keep knocking the keys!*
LM

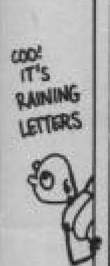
£245 of games for 95p

Dear Chris,
Do you know that in your 2nd issue of the fabulous ZZAP! 64 you reviewed about £245 worth of games and that isn't including all the hyper-expensive adventures! That's worth 95p I think, no matter what other addicts say.

Have you got any idea how hard it is to get a copy of Zzap! 64 here in my town of Galashiels? I wandered around in a daze for days trying to find one, eventually I damaged a ligament and strained my foot but did get one — 11 days late.
Chris Johnson, Galashiels, Scotland.

Well, at least you got one, unlike the untold thousands who are going through hell because they didn't grab a copy before it sold out. Things will get better, promise, but it does take time for the distribution to find the areas where demand is highest.
LM





A horrible, traumatic experience

Hello Editor-thing,
I am putting biro to dead tree to bring to light the parable of the jealous speccy owner. A few weeks ago I, to my pride and joy, received a glossy new ZZAP! issue 2. Carefully I transported it to school to show my 64 mates. They all loved it and most of them have placed a regular order at our local newsagents. We all agree it is MEGA-HYDRO.

As you can imagine I was devastated when, alas and alack, I found my ZZAP! to be missing from my bag. I searched high and low for it, time ticked on. Afternoon registration bell went — I ignored it and kept looking. Third lesson bell went — I ignored it and kept looking. Hours had passed since I had first discovered my fate. I was half an hour late for my lesson, I walked in, pale faced and ill looking. I got 100 lines for being late, but it would be worth it if I could find my ZZAP! The minutes seemed to pass like hours, the bell finally went. It was now break — last break, I had only 25 mins left to find it.

Time dragged on, I still had no joy, ZZAP! was still missing. It was then I spotted a lone figure sitting on a bench reading a magazine. As I drew closer I saw it was ZZAP! My heart skipped a beat — Could it be? It was. My name was on the front. I broke into a run. The kid on the bench saw me too late. I was upon him in a mood I can only describe as LIVID. I flung myself upon this foul beast and grabbed my ZZAP! I confronted him, asking why he had done such a dastardly deed. He replied 'I've got a Spectrum, when I saw ZZAP! and the games in it I just had to have a closer look, I only borrowed it. It's great.'

I took pity on the wretched creature and we soon got to be pretty good mates. He comes over my place most nights now and plays *Impossible Mission* until the sun goes down.
Martin Haynes, Bude, Cornwall.

And I hope you'll both live happily ever after. Talking about conversions, who spotted Gary Penn wearing a CRASH T-shirt at the International Commodore Show? Thing is, he nicked from one of the CRASH team, and the dumbo never considered the political implications of being seen in it!
LM

TEACHERS TREMENDOUS TASTE

Dear ZZAP!
During an extremely boring Maths lesson at school I was caught reading ZZAP! by the teacher. He confiscated the magazine. Next day he gave it back to me and asked me where I bought it from. Next day I saw him carrying ZZAP!
Unsigned, Westcott, Dorking

Sounds like a person with sense to me, and at least he didn't keep the confiscated copy.
LM

I want a Binder

Dear Sir,
Being the wrong side of 50 years of age ZZAP! is just what I needed. But Will ZZAP! produce a binder, I ask myself. With so much help and advice, I don't want to throw any away.
John Westmacott, Ronkswood, Worcester.

There certainly will be binders for ZZAP! available. Watch out for the ad in an issue soon. The artwork for the spine is being designed even now.
LM

CHAINSTORE CATASTROPHE

Hi,
There I was, happily drinking in all the reviews and hints on games play when Jeff with his camel popped up. Must read this one I think. He talked of pirates and chains stores selling software, but at that time his criticisms of chain stores didn't seem founded. But, it was like a nightmare come true when I visited Leeds recently. In Smiths, the games on offer were out numbered by the variety of mags showing off all the games. There was no *Impossible Mission* (ah!), no *International Soccer* (which I have craved after) in fact not one of your SIZZLERS in sight. Boots was a little better, just, but by far the worst store was WOOLIES. Nowhere in the entire universe must there be a worse store selling computer software. I was desperate for *Soccer* and I thought my luck had changed when I could actually see it running on a 64 (behind a huge glass case of course). But that was it. I spent the next ten minutes trying to pin point exactly where the software counter was. In the end I asked an assistant, and was given the reply 'You're in it'. I was still still none the wiser (maybe she didn't know where it was). Then I spotted it in the distance. I rushed forward, to find myself some twenty feet from the software which was encased in a glass Securicor van, anti-aircraft missiles posted close by and rather an unsavoury gentleman surveying. The binoculars I used were of only 50 x 200 so the titles were pretty much obscured. Suddenly the words 'Chain stores are the wrong medium of software sales' flashed before me. I pinched myself to make sure it wasn't a nightmare and staggered out of the store, forgetting to ask about *International Soccer*.

It might be interesting to hold a national survey of the worst software chain stores in the country. I certainly nominate Woolies of Leeds for red hot favourite. The only good thing about these stores is they give you an excuse to write to mags about them.
Steve Ryalls, Pontefract, W Yorks

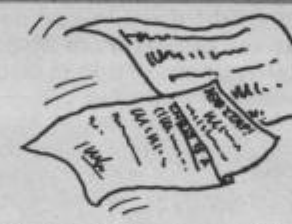
Chainstores as computer software retailers are getting worse and worse. Has anybody else had bad (or good) experiences with one of the above mentioned?
LM

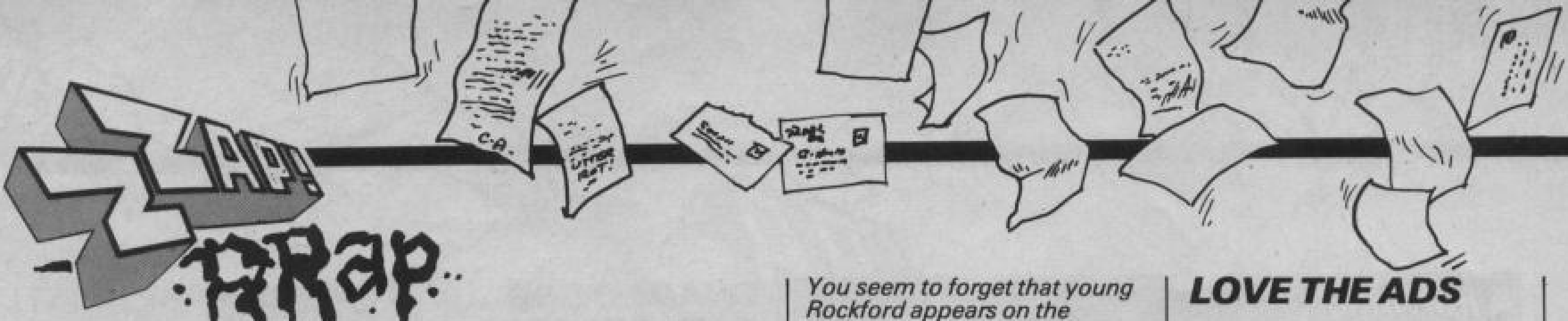
ZZAP! MIRACLE CURE

Dear Chris,
I am writing this letter to you from my bed. Y'see, I've got the mumps, very unpleasant, and I've been feeling really bad lately.

But! One day during my illness, my Dad came home from work with a copy of ZZAP! 'Here', he said, 'This should cheer you up.' Cheer me up? This mag is the most immaculate of its kind on the shelves. Before I had to put up with PCG (glurk!), Boring Commodore mags, and Your 64. The latter has probably the worst reviews in the entire known UNIVERSE!
MEGA THANKS to all for the mag — I can't wait for the next issue. I actually believe it made me better!
Richard Cooper, East Molesey, Surrey.

Oh come on, Richard! Now the ZZAP! editorial is up in unsunny Ludlow, walking on water is a useful asset, but I can't honestly believe reading a magazine made you better. Did it really?!
LM





MORE ROCKFORD

Dear Rockford,
I want more. You liven up those boring white margins with your funny comments. There is not enough of you. Please, more of Rockford.
J.Moody, Kettering, Northants.

Rockford's just popped out for a mo to go catch some butterflies or something, but I'll pass on your request.
LM



IN DEFENCE OF ROCKFORD

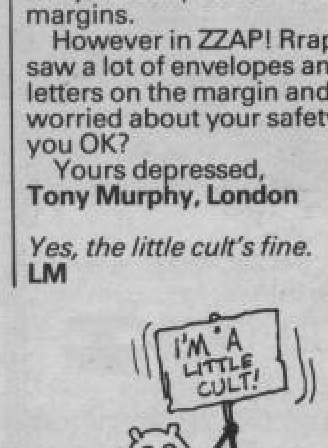
Dear Editor,
Give ROCKFORD a chance — he nearly died of thirst in *Super Pipeline II*, was nearly poked to death by the vampires on page 63, he ran out of breath on page 71 (by the looks of things he did), he nearly drowned in *Dambusters*, was almost shot by a plane on page 80, almost stung by a bee in *Antics* and nearly froze to death in *Ice Palace*. So there you have it — Give him a chance or it might be ROCKFORD no more.
Jason Mellor, Blackburn, Lancs

What can I say? We try our level best to kill the little pain off but he always seems to wriggle out of every single situation.
LM

Even more on Rockford

Dear Rockford,
I think your magazine is okay *(yah)* — but I specially like your amazingly good margins — They're really state of the art margins.
However in ZZAP! Rrap No 2 I saw a lot of envelopes and letters on the margin and was worried about your safety — are you OK?
Yours depressed,
Tony Murphy, London

Yes, the little cult's fine.
LM



TAPE HEAD TROUBLES

Dear Ed,
I am writing to you frustated by an insistent problem. The problem is that these new turbo load games just won't load! I have several games that will not; and to solve this problem you have to go to the trouble and expense of buying an Azimuth Head Alignment tape which is just not on. These new games should not need a back up tape to get them going, they should load straight away without any problems!
Martin Allot, Skelmanthorpe, W Yorks

The azimuth alignment of the playback (and recording) head on any tape recorder is of paramount importance, and adjustments really should be made quite regularly. The narrower the tape width and the slower the playing speed, the more important this becomes (and cassettes are both narrow and slow). Turbo loaders tend to have a much narrower 'window' of acceptance, so if the quality of your deck is poor, or the head alignment is even slightly off, then you will experience problems like this. Still, if you have a reasonable ear, buying a special alignment tape probably isn't necessary. The trick is to play a normal audio cassette back through the deck and listen to it as you adjust the azimuth screw. You'll quickly realise when the sound quality is at its best and the head alignment is straight. What you need to do is feed the sound output from the appropriate cassette deck connector pins through an amp to a loudspeaker in the normal way. Consult your Commodore manual for the connections, and assure yourself that the impedance will reasonably match your stereo set up so no silly damage occurs.
LM

MOANERS CORNER

Dear Chris,
Rockford's great! But why's he so keen on the Spectrum, he should see himself on it! (Horrible green mess).
One complaint (don't put it in the bin) — you reviewers never seem to mark low! A bad game which they all agree is a disaster gets 50%. Please go lower on awful games such as 15% as the difference between a good and a bad game.
But otherwise a great mag! with great reviewers.
Phil Allen, Seaford, E Sussex

You seem to forget that young Rockford appears on the Spectrum version of Boulderdash, *so he's bound to like it. If you think that we never mark low you couldn't have read issue 3.*
LM

DEATH IMMINENT

Dear ZZAP! 64,
I am a great hazard in my school, I walk around looking at your mag. The effect of your mag is terminal, I cannot survive until June 13th without more of ZZAP!
Robin Pagnamente, London

Tough mammaries matey. You'll just have to peg out.
LM

SLIGHT MISTAKE

Dear Sir
In your excellent edition of ZZAP! 64 last month you had a letter about an idea for a Dirty Harry game with speech. You replied by saying that Ocean's new release *Roland Rat* had speech. Did you mean *Roland's Rat Race?* If so, I bought a copy of the game and found it has no speech. Do I need special hardware? If so, could you tell me what because I would like to hear it. Or did you just make a mistake about the speech?
Daniel and Matthew Turner, Paul Parsons

Yes, we were led to believe that Roland Rat was to have speech on it, but Ocean wimped out when they realised how much it would cost. Either that, or you need an add on for your ears.
LM

ZZAP! could cost my 'A' levels

Dear Chris,
I am supposed to be studying for my 'A' Levels at the moment and if it wasn't for ZZAP! 64 I would be. So I hold you directly responsible if I fail my exams!
Thanks for a great and long awaited mag with great tips (if I hadn't used the tip for unlimited lives in *Zaxxon* I wouldn't have picked it up again). The only thing I don't like is the smug games-playing champion, Julian Rignall, will somebody please beat him.
Colin Marshall, East Herrington, Sunderland

You'll just have to do without ZZAP! until your exams are over won't you sonny Jim? As for Julian, is anyone CAPABLE of beating him (apart from his girl-friend)?
LM

LOVE THE ADS

Dear ZZAP! 64,
I am always hearing computer mag readers moaning about the amount of adverts in some mags. All I can say is so what. Some adverts look so cool, (eg *Staff of Karnath, Frankie Goes to Hollywood*, Activision computer sports to name a few) that I plaster them all over my bed-room. The problem is removing them from ZZAP! 64. When you want to take an advert out there is always something amazingly 'zarjaz' on the other side!
Philip Walton, Crawley, W.Sussex.

I've heard of some strange things in my time, but sticking ads on a bedroom wall instead of posters is just about the weirdest. Anyway, I've got the perfect cure for your problem — simply go out and purchase TWO Zzaps! What is this 'zarjaz'? — some sort of technical Commodore user terminology no doubt like SHMUP (rhymes with schmuck). I'll have to check this out with Gazjaz (in-house jargon for GaryJulian).
LM

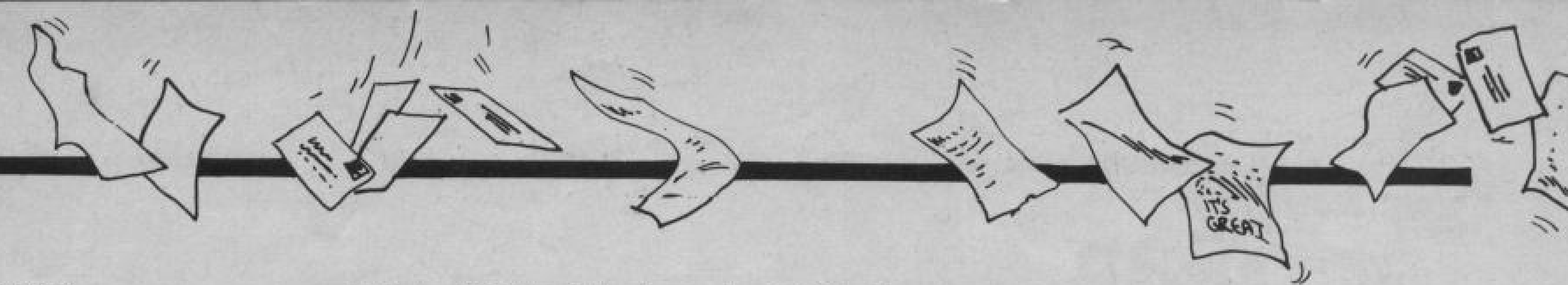
EXPENSIVE ZZAP!

Dear Chris,
I'm just writing to say how much I've spent on your new magazine.
The first one I bought was torn to shreds by my little sister, the second had it's pages crumpled and creased by my pet dog, Skip, and finally the third was soaked with a cup of tea.
Despite all this I still went out and bought a fourth. In all I spent £3.80 but it was well worth it.
Carl Maxwell, London.

I should tear Skip to pieces and pour tea all over your sister. Still, isn't ZZAP! worth £3.80?
LM

GIVE US EQUALITY!

Now look here ZZAP!,
I have just read your ZZAP! Rrap pages in number 2 of your magazine, having pinched it from my husband who was too busy playing his 64 at *American Football* to notice. Having read ZZAP! Rrap and nothing else yet I already have a complaint. What are you lot in Yeovil — MCPs??? (Male Chauvinist Pigs to the unenlightened). I'm not normally for all this equality rubbish, but really!!! — didn't you get any letters from the fairer sex, ladies, women, girls??? From what I could see (although some letters did only have initials after them) all the letters you printed were from men. Having made my point I'll now continue reading the rest of this publication.



LATER . . .
Dear ZZAP!
What a wonderful creation you are. Good humour, great reviews, neat layout, no listings, in fact a first class computer mag. I'll even forgive you for not printing any ladies letters — as long as you print mine!!!!!
Mrs Vicki Clohessy, Coventry

We want to print letters from the fairer sex, it's just that we haven't received that many yet.
LM

Our favourite moron writes again.

Dear Editor,
1) The Continuing Saga of Rockford.
Following the failure of the Anti-Rockford Campaign (ARC), I Hate Rockford Society (IHRS), Rockford Must Die Association (RMDA), and the Fight Against Rockford Team (work those initials out for yourself), I have decided to become (reasonably) tolerant towards the little pest. Why not give him his own column? Why not give him the whole mag? See if I care! Why not give him the whole of England? (Gibber Gibber). . . . What have I said?? (Twitch Twitch).
2)Bug-Ridden
Having just read the second issue of your mag, I have noticed that it was amazingly bug-ridden, compared with the near perfect first issue. For a start there are the ones you noticed, the bugged *Dambusters* and having the *Shadowfire* rating box from the first issue where the *Grog's Revenge* rating box should have been. But there is more! On the *Almazz* review, did you notice how the reviewers' comments were in normal type for one paragraph and italics for the next? Intentional? I think not! And on the Ten Classic Cheats on p92, are 9 and 10 really supposed to come before 7 and 8? And finally, in your *Blagger Goes to Hollywood* review you said that the theme from 'Goldfinger' was played when it is the theme from 'The Man With the Golden Gun'.
I'm sure you had already noticed the things mentioned above, in that nit-picking extravaganza, but I thought I'd rub salt into the wounds opened by this myriad of muffs.
3) The reading of the second issue of ZZAP! also made me ask myself several questions:
Is Gary Penn sane?
Is Julian Rignall really the most hated person in the universe?
Are the letters pages forever doomed to be full of 'I think ZZAP! 64 is the best thing that's ever happened to the world' letters? Or letters from wally rubber doorstop users who shouldn't be reading the mag any way?
Are the Rockford fans evil, masochistic, sarcastic, warped, under-five or just plain STUPID?
Yours otherwise pleased,
Rap of Blarg (alias Philip Merchant), Bristol.

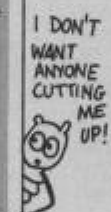
Well you know how it is, sometimes there are just issues Philip that—
(This is Julian speaking, get out of the way Lloyd. . . .
Gosh you are observant aren't you Philip? Without your help we'd NEVER have spotted those mistakes. We put these deliberate mistakes in to see if total imbeciles like you will actually write in thinking they're so great at spotting mistakes. Well, you're not, you just fell for our ploy like the thick brainless twit you are. The answer to your questions: no, Gary is totally insane. No, Rachel loves me very much! No the letters page isn't. No you're wrong there, it's the Minter fans that are).

Er, thank you Julian. I'm sure that has answered the points more than adequately.
LM

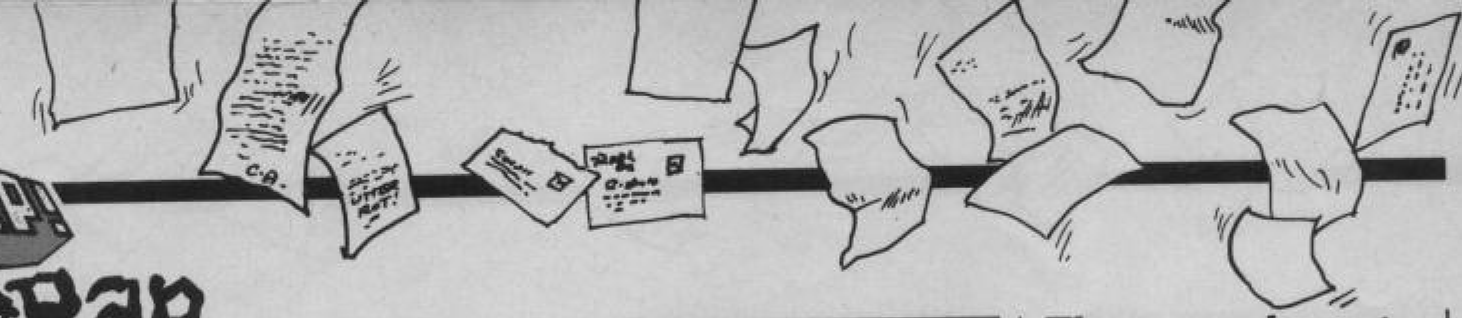
A RIPPING MAG

Dear ZZAP! 64
For heaven's sake why do you have to put competitions and voting coupons on the opposite page to hints and tips etc . . . surely it wouldn't be too much trouble to put them on the back of an advert?
Jason Kelly, Stoke Newington, London.

Yes it is too much trouble to put forms on the back of an advert. Where's your initiative? What's wrong with a photocopier, or failing that, a letter? The planning of a magazine is an extremely complicated business, involving a lot of changes as things go along. It just isn't always possible to cut coupons in what might seem like sensible places, although the art dept tries.
LM







ZZAP! RRap



WRONG PRICES

Dear ZZAP!
To my amazement in the last issue you had 16 games priced no less than £10 and over. I mean there was even a game although on disk (adventure) which cost £45.30! And even after that you get no graphics whatsoever.
It's prices like these that encourage piracy. Although don't get the impression that I'm a pirate. No, Because I'm a proud owner of 124 CBM games. Most of them costing £5 or a little bit over (ALL ORIGINAL). Also from having very high prices for software it discourages people from buying, and probably soon (I hope it never happens) the games industry will collapse and we will all be deprived of software.
By raising the prices they will have (the software houses) a smaller market. But if all games were at a reasonable price so most people could afford it than they will obviously have a bigger market. After all 2/3 of Britain's population are working class.
Tony Wade, Walthamstow, London

Prices vary quite considerably, a lot of American software is actually cheaper over here in the UK, so don't moan too much. The text adventure reviewed is state-of-the-art, and due to its specialised import the cost soars.
LM

Where is the hot yankie stuff

Dear Ed,
Could you please tell me if and when *Karateka, Championship Boxing, Pole Position 2* and *Track & Field* will be released in this country, I heard about *Track & Field* and *Pole Position 2* from a friend who visited America.
J.Hughes, Oval, London.

We have seen quite a few of these, but you'll just have to keep reading the mag - they'll all be reviewed here first.
LM

A retard writes . . .

A CRITICISM
Why could you not have made a smaller and more boring magazine? How would you like it if you bought a magazine for a specific review only to find that the rest of the magazine is so interesting that you can't find the time to read it?
Ross (camel-bashing) Whitehead, Harrow Weald, Middx

I thought we had just agreed to drop all the dripping praise. **LM**

More fan mail

Dear Chris,
The other regular mag I used to buy, well, I now use that to put on the bottom of my mouse cage for her to, ahem, well. . . . We both stay up into the early hours of the morning reading the fabulous reviews and then discuss which game to buy (see the effect ZZAP! 64 has on me). I think Rockford is great and the poke on *Manic Miner* that you printed has proved invaluable to me.
Ian Vale, Hornchurch, Essex.

As I see your mouse is a female, why didn't you get her to write in instead, which would have satisfied the earlier lady writer on the question of chauvinism?
LM

GET LOST CREEPS

Dear Ed,
When I read the letters in the second issue last month I was bored out of my mind by the people who write in to say how brilliant, superb, fantastic and amazing the mag is.
Will all of you crawlers please get knotted. If the magazine wasn't so great, none of us would have bought it in the first place.
Fair enough, the mag needs some praise but that was seen to in last months issue. So will you please write about something which is of interest to the rest of us in future.
Tom McKee, Dingwall, Ross-Shire

I thoroughly agree with you, I hope all the creeps will get lost — we don't need sycophants in our magazine! On the other, a little flattery never goes amiss.
LM

SUSS ON

Dear Ed,
On the subject of programming, I wonder if anyone has found the 'egg' in *World Series Baseball* (superb game — I actually won the other day!) Anyway, once, after the computer's fielding team stomped off for a pep-talk, a white sprite appeared and a speech bubble burst forth from his lips with the immortal words 'Hi Mom' contained therein - WEIRD! (PS Does your loading screen appear all broken up? Mine does, and so does a friend's *Hunchback II* screen.)
Simon Mills, London

That's because (so we think) it could either be a very early copy or a pirated one.
LM

What am-m-mazing persuasion

Dear Editor,
Before the June issue I purchased *Theatre Europe*. All my friends said that it was no good, (or words to that effect). The day ZZAP! 64 was in our local Newsagents I had several people phoning me offering to swap some of their games for *Theatre Europe*. One offered *Bounty Bob Strikes Back* and *Brian Jacks Superstar Challenge*. This shows what effect your reviews have on 64 owners.
I have one complaint — How dare you publish a picture of my sister drinking milk shake through a straw whilst wearing a monocle, on your front cover!
Richard Lake, Sawbridgeworth, Herts

Shows what a bunch of total retards your friends are . . . (That was Julian speaking again. Really, this is getting too much, I won't stand for the readers' friends being insulted like this unless it's me that does the insulting. Sorry about your sister, by the way
LM



The second great Spy Hunter challenge

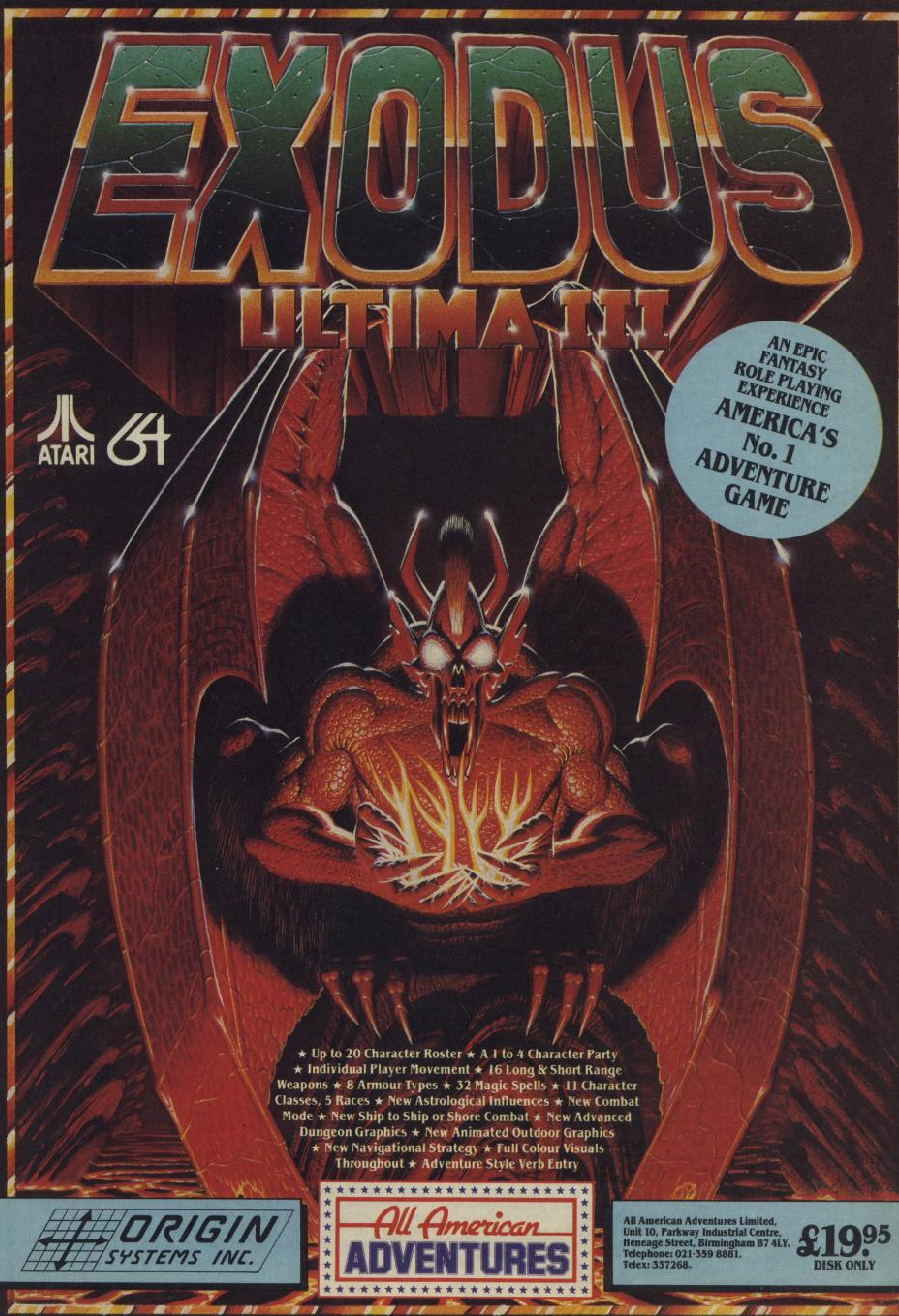
Dear Ed,
I'm writing to tell you how ZZAP! helped me out of a very tricky argument with one of my friends. We are both Commodore owners, but I'm the only one who buys ZZAP!
The argument was over *Spy Hunter* and who could get the highest score. In the end we had a play off to see who could get the highest score. He only had the instructions to help him whereas I had that extra bit of help from the tips in ZZAP! The best tip for me is the one on how to beat and kill the Enforcer. My friend did not know how to do this and kept on getting killed in places and predicaments which I could get out of thanks to the tips in ZZAP!
My final score was 534,135 and my friend's was . . . well better not tell you he'll get so embarassed.
Duncan Spilsbury, Bridgnorth, Shropshire

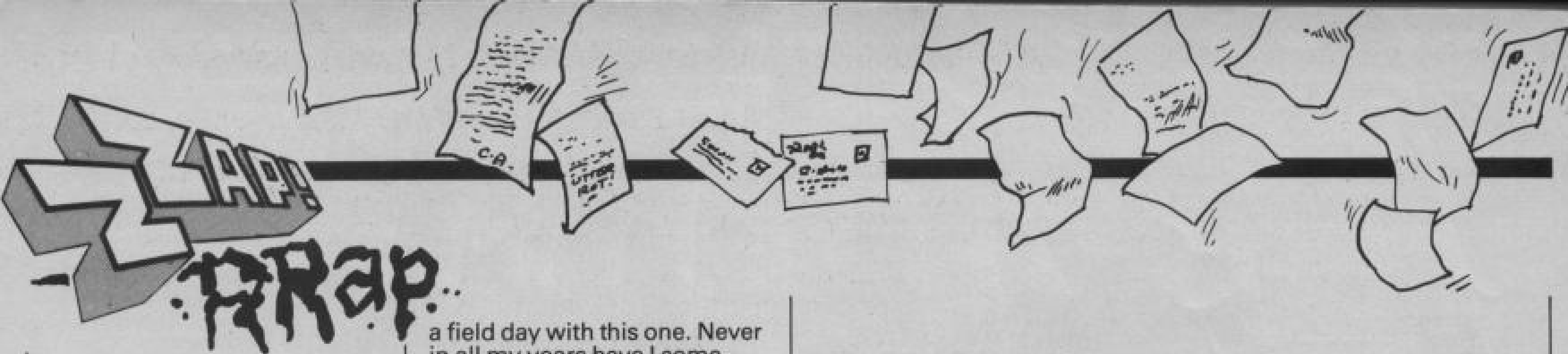
The Management spent thousands for an advertising campaign, and after hours of sweat, the executives came up with the slogan ZZAP! — YOU KNOW IT MAKES SENSE! And as you can see, it does. Bet you couldn't beat Julian, though!
LM

A CONVERT

Dear ZZAP!
I have just finished reading your first two issues which I think are real doohicky. Although I don't own a 64 at the moment I hope to in the future when the price comes down a bit. I was a Spectrum owner until quite recently but after seeing some of the great new 64 games in your mag I've decided to change over.
My thoughts on ZZAP!: I like the idea of detailed captions showing what is what on screen and comparing games across machines if a different version exists, like you did with the *Elite* review. Both Julian and Gary have plenty to say *(You're not kidding -LM)*, with excellent comments, but the thing which really makes ZZAP! great is Rockford, he's so BOLD and DASHING (alright no more jokes I promise). Is Rockford an ant?
I know why Spectrum and Commodore owners argue whose computer is best. It's because Spectrum owners envy the 64's sound, graphics and built in joystick ports and conversions from the 64 to the Spectrum are usually pathetic. 64 owners on the other hand envy the Spectrum because it gets everything first although this is beginning to change as software houses see sense. They also envy the Spectrum's BASIC and the 64 can't do vector graphics easily whereas the Spectrum can, still you can't have everything.
The 64 is grossly over priced in my opinion at £199. Especially the C2N cassette deck which must be the biggest rip off ever at £45. This coupled with the disgusting price of 64 software, the vast majority of it being in the £9 to £10 price mark, really makes the 64 a luxury machine. Considering that in hardware terms the Atari 800XL (at £130 plus tape deck) is equal to or better than the 64 and that the new Atari 130 XE with 128K will only cost £170 isn't about time that Commodore did something about cutting the 64's price?
Well I guess that just about raps it up except to say that I thought the cover of issue two was a bit gruesome. So please Oli, can we have something nice on the cover of the next issue, like Denise Roberts for instance?
The Black Pirate.

Nicely put . . . it's nice to hear from someone who can see both sides for once. What are you on about, that WAS Denise Roberts on the cover of issue two.
JR
I'm not taking responsibility for that remark.
LM


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REPENTANT PIRATE

Dear ZZAP! 64,
You are reading the confessions of an ex-hacker/pirate software owner. Ex because I have repented and am now beginning a collection of originals (used derrogatorily (excuse the spelling?) by hackers for bought software). I was inspired into confession, somehow, by a little bit in your *International Basketball* review in June. Here's a minor spilling of the beans.

I had *Basketball* ages before Christmas.

Heard of *Shamus III*? It's not been released in Britain yet. Had that months ago.

Everybody in the area around me had *Zaxxon* when it was new in America.

I received pirated software from many sources, including 'companies' called GCS (German Cracking Services) with things like *Zaxxon* and *Frantic Freddie* (very good game), DCS (Dutch Cracking Service) with a variety, Pacman services, with a variety, especially Taskset ones, the mysterious 'Magic Man' with things like *Froggers 2 and 3* (no sniggering). Some boys who have briefly known me had over a thousand games pirated on disc. (v easy).

I hope that was revealing.

Anon. (name supplied), Winchester, Hants.

ZZAP! seems to be working many miracles lately, curing bed-ridden, mumpful invalids, now making pirates see the light. Gosh! As a matter of fact we've seen quite a few of these but not the two Froggers *(snigger, snigger) and* Shamus III. *If you'd like to send them in (anonymously) we'd be grateful. Glad you've turned over a new leaf though because piracy is a cancer of the soul, eating away at the very fibre of your human feelings etc etc (organ music off).*
LM

Eminent animal psychologist speaks

Dear Chris,
Being an eminent figure in the field of animal psychology I have made a study of your reviewing team — ie Gary Penn, Julian Rignall and Bob Wade. By studying their style of writing, physical features and attitudes of yourself and Rockford (whom I hold in the highest respect) I have constructed an in-depth, professional and accurate psychological profile of these three creatures.

Gary Penn — Wow! Did I have a field day with this one. Never in all my years have I come across such a demented, hapless and pitiful specimen. The photograph of him in the first issue of your great magazine (which you so rightly doctored in the second) showed an expression the likes of which I have seen only once before — when a bull elephant was neutered! With such a disturbed mind he should be watched at all times!

Julian Rignall — I found it very difficult to construct a clear profile of this person, suffice it to say that he is the kind of sadistic 'thing' that leaves just enough toilet roll to finish the job.

Bob Wade — the 'Game review King' obviously has some kind of awesome power over the aforementioned creatures. His style of reviewing suggests that this sad creature may molest sheep and he is desperately in need of psychiatric help.

So Chris, I have two suggestions that I hope you will follow to the letter. Firstly, never get into the situation where you are alone in a room with the three. If this should happen then keep an eye on Bob Wade. If he is not preoccupied with a leg of lamb, he might turn nasty. Secondly, at the first opportunity lock these sad, sad quirks of nature up in a reinforced steel cage and feed them on a diet of 64 software for at least 12 years (this may affect their brain cells sufficiently make them almost human.)

Alan Kelly, St.Helens, Merseyside.

Alan this is insufferable! How dare you be slightly wrong. In the photograph Gary WAS being neutered. Julian swipes ALL the toilet paper. Bob is a very HAPPY creature that molests sheep.
LM
(This is Gary. Just to let you know that the above is a load of — and I am possessed of all my marbles (I won a lot at school). I also want to be interviewed about my career

This will have to go — Delete from "This is Gary" Ed.

JET SET WIMP

Dear ZZAP!
Being a poor underpaid teenager I don't get the chance often to buy software, but yesterday by chance I saw, to my amazement, *Jet Set Willy II* in the local computer shop. I was supposed to be buying a birthday present, but I soon convinced myself that the present could wait while *JSWII* couldn't, so I dug into my pocket for the £8.95 and dashed home to load it.

I started the game and there was the familiar bathroom. I checked the tape to see if it was the right one, but no, it was *Jet Set Willy II*. I moved to the next sheet and it was different, so was the next, but after that all the sheets were the same as the original *Jet set willy*. I read the small print on the inlay, it read:

'This game is for all people who wished *Jet Set Willy* was bigger and better. Some of the rooms may be familiar, and those who played the original *Jet Set Willy* will have a head start.'

All Software Projects have done is add 30 odd different rooms to the original. In this day and age, software houses just can't do this. They are meant to be going forwards, not backwards. So please, ZZAP!, ask Software Projects what they are playing at.

A sad 64 owner, Nicholas Siddons, Halifax, W Yorks

I've now seen the 64, Spectrum and Amstrad version of JSWII, *and I agree that it is dreadfully disappointing. In fact the added rooms are not better than the Matthew Smith originals (Matthew did nothing towards the new game, having apparently given up programming). A bigger, but no better* JSW *seems a rather pointless exercise. Perhaps in future, you might read ZZAP! reviews before purchasing games blind.*
LM

Desperation of the month.

Ddddddear Zzzzzzzzap! 64,
Wwwwwwwwwwhat are you trying to do to me. . . .

From the moment I purchased the first issue I could not put it down.

So enthralled was I that I did something that has never been heard of before, I took out a subscription (your special offer of two free US Gold games did play a minute part in persuading me). But my main thought in doing this was that I would get my copy before anyone else, although never subscribing to anything before I can't think what possessed me to think this, as nothing could be further from the truth.

On Tuesday 7th May I was browsing through the mags in WH Smith, when to my horror I saw Issue No2 of ZZAP! 64 just sitting there standing out like a red beacon among the other magazines. After picking myself up off of the floor I stared in amazement, WHERE WAS MY COPY?????. I didn't dare touch it, I rushed home and sat in the corner, shaking (was this withdrawal symptoms)? I just sat there trying to ward off the thoughts buzzing through my mind. I wanted it, I needed it, but I could not go and buy it because of my subscription!!!

I calmed myself down with a triple scotch — my copy will be here in the morning I know it will. I didn't sleep a wink all night. The postman usually arrives around 7.30am, I WAS UP AT SIX!! I tried to watch breakfast TV to take my mind off of the time, I made a cup of tea and sat shaking in expectation trying to sip it.

Then at 7.35am I heard a rattle at the door. Something had been pushed through the letter box! I rushed to the door and there on the door mat was . . . THE GAS BILL!! My heart sagged (it almost stopped beating). I couldn't believe this was happening to me, how could I get through another day knowing that it was sitting there on the shelf taunting me, I tried to put it out of my mind . . . HUH! SOME HOPE!

Boy, how I was suffering. My friends starting telling me of all the great reviews and then one of them told me I was on the high score table — I couldn't stand it any more. It was now FRIDAY 10th May, FOUR DAYS LATER!!!! I rushed SWEATING to the shop, pulled out a pound coin and purchased it. My hands were hot and sticky, I was shaking, but at last I could see for myself all the goodies I had dreamed about. I turned to page 16 and there, there it was, MY NAME in your magazine, WOW!! *(heavy man)*

I was in seventh heaven for the rest of the day, each page was a sheer delight to read. My sanity slowly returned to normal, my agonising was over. But what about next month, will I have to go through it all again? NO! NEVER!! NEVER!!! Please don't do it to me again.

The next day, SATURDAY my second copy finally arrived, WHAT ELSE CAN I SAY????

Dave Roberts, Stevenage, Herts

Okay, honest apology time (make the most of it, we only give one of these away a month).

The sad truth is that the ZZAP! subscriptions dept has been completely overwhelmed by the number of people taking out subs (as well as arranging to get all those freebie games out to boot), that a lot of them did go out much later than is generally hoped for. I have a horrible feeling the same will by now have occurred to you on issue 3 for the same reasons (though not quite so late). Normal service will be resumed as soon as Denise Roberts stops posing for the next cover. . . .
LM



Minter Mania

Llamasoft Software, 49 Mount Pleasant, Tadley, Hants.

The release of a Llamasoft game is always an occasion of universe-shattering celebration. Notorious for endless whackiness, graphic genius and inventive gameplay, Jeff Minter's games often stretch the 64 to its limits. The time was bound to come, though, when such is the great man's inventiveness that he would develop a game so far out that it was quite impossible for humans to play. This, Mama Llama, is it.

You control a family of three llamas and a telepathically-directed killer droid. The droid is used to neutralise attacking baddies which supposedly come in all shapes and sizes.

Since you can apparently select which order you want to play through the phases, Mama Llama is more than just a straightforward zapper. But in fact it's so devilishly complicated that it will take a three-headed Vegan slime-octopus to work it all out. I'm not even going to try to give this a rating for gameplay — if you want a real challenge, just go out and buy it.

Program: Mama Llama, 64 **Supplier:** Llamasoft **Price:** £7.50
Graphics: * * * * * * * * **Sonics:** * * * * * * * **Gameplay:** Glurk!

Commodore Horizons

MAMA LLAMA (Llamasoft) for Commodore 64: Another one from the Jeff Minter stable, and, if your brain works on the same wavelength as his, you will love this game.

Nobody could accuse Llamasoft of skimping on the instructions; there are "acres" of them and trying to absorb them all and loading the tape takes a very steady nerve.

The trouble is my brain refuses to accept all these instructions but nevertheless I got the tape programmed in the computer. What I saw looked good — the graphics were superb — but I did not understand any of it, I think I would rather try to remember word for word the complete works of William Shakespeare in Norwegian.

Sorry, Jeff, this is not my game, but I am sure that your fans will adore it. If you do decide to buy it (don't let me put you off) you will need, as you will with all Llamasoft games, a joystick. That I did discover.

Thetford & Watton Times, Norwich

Llamasoft Jeff Minter's latest game is called **Mama Llama** and is one of the most colourful games I have ever seen. It has over a 100 different levels and involves both skillful play and strategy if it is to be mastered.

An excellent game that should do very well once the distributors latch onto it.

Computer Games & Systems Retailer

Camel Ye Faithful and knuckle down to a session of JEFF MINTER'S newest smasherooni—and a continuation of the Ungulant Saga, TONY TAKOUSHI reports...

JEFF MINTER's pilgrimage to Peru last October was the inspiration for his latest game called *Mama Llama*. It features a (surprise)!) mother Llama and her two babies, all of whom are being attacked, in the best Minter tradition, by aliens.

The game follows the Minter style of a good shoot 'em up but uses smooth scrolling backdrops to good effect. The scrolling backdrops are a first in that they are very colourful (unlike Tony Crowther who sticks firmly to four background colours).

The overall aim is to survive and protect the baby llamas, who mimic their mothers every action so as she leaps and spits at the aliens so do they! You have many sectors to patrol, with scanners within each section to help you locate any approaching nasties.

Following on from *Sheep in Space* and *Ancipital*, Minter has further evolved his gravity routines to allow incredible permutations on the alien attack patterns and on the movement of the llama. If you manage to clear a sector a warp gate will open to another sector, but you can choose to stay where you are a little longer.

Other sectors include the Inca City, Egyptian City, Space City, Rock City and Inca Homeworld — the gravity and viciousness of the aliens being suitable altered for each.

One of the most outstanding features of Minter games is his increasing ability to make the game feel good to play. When you pick up the joystick it feels true. Real gamers will know what I mean (the rest of you will just have to work at it!).

At the time of review the game was only half complete and had to be reviewed as such due to print deadlines but even semi-complete its quality stood out and I look forward to seeing the finished item.

Big K, London

A shoot 'em up with no bullets

ONCE upon a time computer games either derived from amusement arcades — which meant they consisted of shooting up aliens — or were adventures, which involved reading a lot of text and reacting to it.

But now, how do you classify **Mama Llama** (Llamasoft, £7.50), Jeff Minter's latest opus for the Commodore 64?

It is an arcade game — of sorts. But it's not like other shoot 'em ups. There's none of the usual approach of "make one mistake and you're dead." You don't even work your way through waves in the time-honoured way.

Ever since his first speedy variations on Centipede — Laserzone and the like — Minter has been rethinking computer games. He even altered the playing area, as in Sheep In Space with its planetary surfaces at the top and bottom of the screen.

Minter, who coined the phrase "mega-game" to describe his programs, understatedly calls his latest "rather unusual".

Mama Llama may be his masterpiece — a whacky, surrealist piece of lateral programming. It's a shoot 'em up with no bullets. And the player can choose at what point he or she even enters the game, and can even move on when the going gets too tough — which happens when Rory the savage guinea pig makes his biting entrance.

You control a mother llama and her two children, protecting them from danger by means of a killdroid which removes obstacles by touching them.

Well animated with good baroque and roll musical accompaniment and excellent, varied backgrounds for you to walk through, the game will especially appeal to fans of **Revenge Of The Mutant Camels** — a great game now also available for the Atari at £7.50.
Keyboard by John Walker

North Western Evening Mail, Barrow-In-Furness

LLAMA MIA

There comes a time where every reviewer has to own up — after reading through the many lines explaining the plot of *Mama LLama* several times, I am still baffled. This is what I've got so far: the plot, incomprehensible, involves simulated video games on a planet called Led-Zepp IV (was that the one with *Stairway to Heaven* on it?), first part of game is a grid in which you choose what planet and how many aliens you want to fight. Part two sends you to the planet where you defend your Llama offspring from attack from various kinds of alien, one of which looks like a buffalo. However, there are things called Antigenesis devices, and Retrogenesis devices, which seem to be the Minter equivalents of smart bombs in that they reduce the number of aliens in certain ways. There appears to be all kinds of strategic elements to the way the game is played and it zaps like crazy. Beyond this, I don't dare to comment.
Program *Mama Llama* **Price** *£7.50* **Micro** *Commodore 64*

Popular Computing Weekly

Watch out — this guinea pig bites!

John Walker

MAMA LLAMA

From the wagging ears and tail and nodding heads and curtsies of llamas on the opening screen, Mama Llama may look like just another tame beast with her two babes. But not Jeff Minter behind it.

Rather, the plaster on one of the babe's cheek in the cover group shot is more an indication of this hazardous, fast-paced trauma. And then there's the small but threatening KillDroid that hovers overhead to protect this cozy family. To do any good, however, you have to master it's inertia-controlled movement — no easy feat if it's possible at all.

As usual, instructions are very involved even not considering the detailed account of what inspired Minter to produce his latest ungulates. Your choice of playing modes, difficulty, scenes, etc, are numerous since you pick from a grid. Minter calls it a "totally amorphous wave select system."

The harrowing pace of Mama Llama is daunting even in the beginner phase but substantial practice sharpens your skills. Meanwhile the changing scenery, situations and attackers keep the player occupied. **This is a toughie probably best conquered by dedicated Llamasoft fans rather than those just seeking an introduction to Minter's mind.**

Considering that, the action is good and Mama and the player could become rather attached to Mama and her babies. All around, it's off-the-wall enough to keep the experts amused and glued to their joysticks.
Type of game: Arcade **Fast loader:** Novaload **Graphics:** * * * *
Sound: * * * **Playability:** * * * **CCI Rating:** * * *
Price: £7.50 cassette

Commodore Computing



CHUCK MINTER OUT!!!

Dear Ed,
How can you let an overgrown hippie who headbangs the police at Stonehenge and slags off your magazine get away with it? If he doesn't like ZZAP! why should he have his own column in it? There are plenty of other literary geniuses who would love to write for the best magazine in the universe. I'm sure there are thousands of 64 gamers who hate him, his comments, his opinions, his absolute 'primitive' mind AND his dreadful games. Just because he loves llamas and camels doesn't mean we like them.
Andreas Oritis, London SE5

We've received a fair bit of comment on Minter's Llamasoft Newsletter remarks about ZZAP! Doubtless there will be more to come, however it's a mixed bag so far...
LM



MINTER IS RIGHT!

Dear Crap!
Minter is dead right! Your mag has been going steadily downhill ever since the, as yet, unbeaten issue 1. Mutant reviews by 12 year olds for 12 year olds...

Blah, blah, blah (or is that bleat)? This letter from 'Filthy Fred of Warrington' (scared to offer a real name eh?) went on for much too long to bother with here, especially as it really contained few valid points and a load of irrelevant nit-picking. Anyway, with one pro and one con, we'll leave the last word with the man himself or, rather, a surrogate Minter, for Jeff sent on a letter written to him...

...I must say here, that I think ZZAP! 64's review of zarjaz *Mama Llama* was simply dreadful. Graphics 51%!! Simply absurd — didn't they see the beautiful sprites, smooth scrolling backdrops and wonderful use of colour? 62% for originality — another pathetic mark in fact. I would be grateful if you would pass the letter on to them.
Phat Phil, Wolverhampton.

Another unreal name! Why didn't you send us the letter? — perhaps you thought it wouldn't get printed. Another reader mentioned that he thought Minter was right not to say 'just nice' things about the magazine he wrote for, presumably because writers should have an independent attitude and not be slavish to the publishers. Quite right. Unfortunately Minter got it TOTALLY wrong in his second column about how ZZAP! was born. I'm not saying Chris Anderson's sentiments about 'parentage' were not a bit 'cute', they were. But Minter managed to make it sound like PCG and CRASH had got together over forming ZZAP, whereas nothing could be further from the truth. The publishers of CRASH had been planning ZZAP! for six months before its launch, and PCG was dying by edict even though few people (including Chris) who worked on it knew this. Finally, while I agree with a writer's freedom to his opinions, I think there's something a little underhanded in happily taking quite a lot of money for writing a regular column in a magazine and then slagging it off in some other publication, albeit the writer's own. Surely the honest course is to say openly to the editor, 'I think this is rubbish, I won't write for it.' Anyway, let me know what you think.
LM

DOUBLE VISION

Dear ZZAP!
Thanks to your excellent review of *Pitstop II* I felt able to buy the game. But in amongst your review of *Super Huey* I found what I think is a mistake! Unfortunately, to make you believe what I say, I had to, very reluctantly, remove the piece of writing I refer to.
(Enclosed are parts of two adjacent columns where the words of two sentences are clearly repeated...)
I thought at first I had double vision. I am a dedicated 64 owner but, DO CRASH HAVE THIS PROBLEM?
Bryan Smith, Wimbourne, Dorset

The answer to this is rather long, but I'll keep it short! Any mag may well suffer this sort of problem (other writers have complained about text suddenly going into italics for no apparent reason), especially with tight schedules where proof reading the typesetting is hard. On ZZAP! it was made worse by the editorial base being so far away from the production end in Ludlow. Hopefully these little glitches will be reduced in quantity now. However, have you taken a close look at any newspaper's typesetting, especially the Sundays...?

FIRE HAZARD

Deár ZZAP!
I have one complaint, and one only. Here am I, sitting around in Hell, trying to read through the pages of ZZAP! when they all went up in flames. All I have now are the ashes. ZZAP! 64 is extremely hard to get hold of down here, so d'you think you could make the pages flameproof?
Also, if you got rid of Minter, it would be a great help. His hair is a terrible fire hazard. You could replace him with that superstar you call Rockford. By the way, would you like all the 64 games in the world in exchange for your soul?
Robert Little, Folkestone, Kent

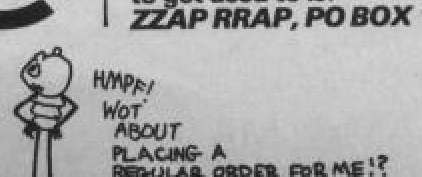
How do you think we get all the review copies anyway?

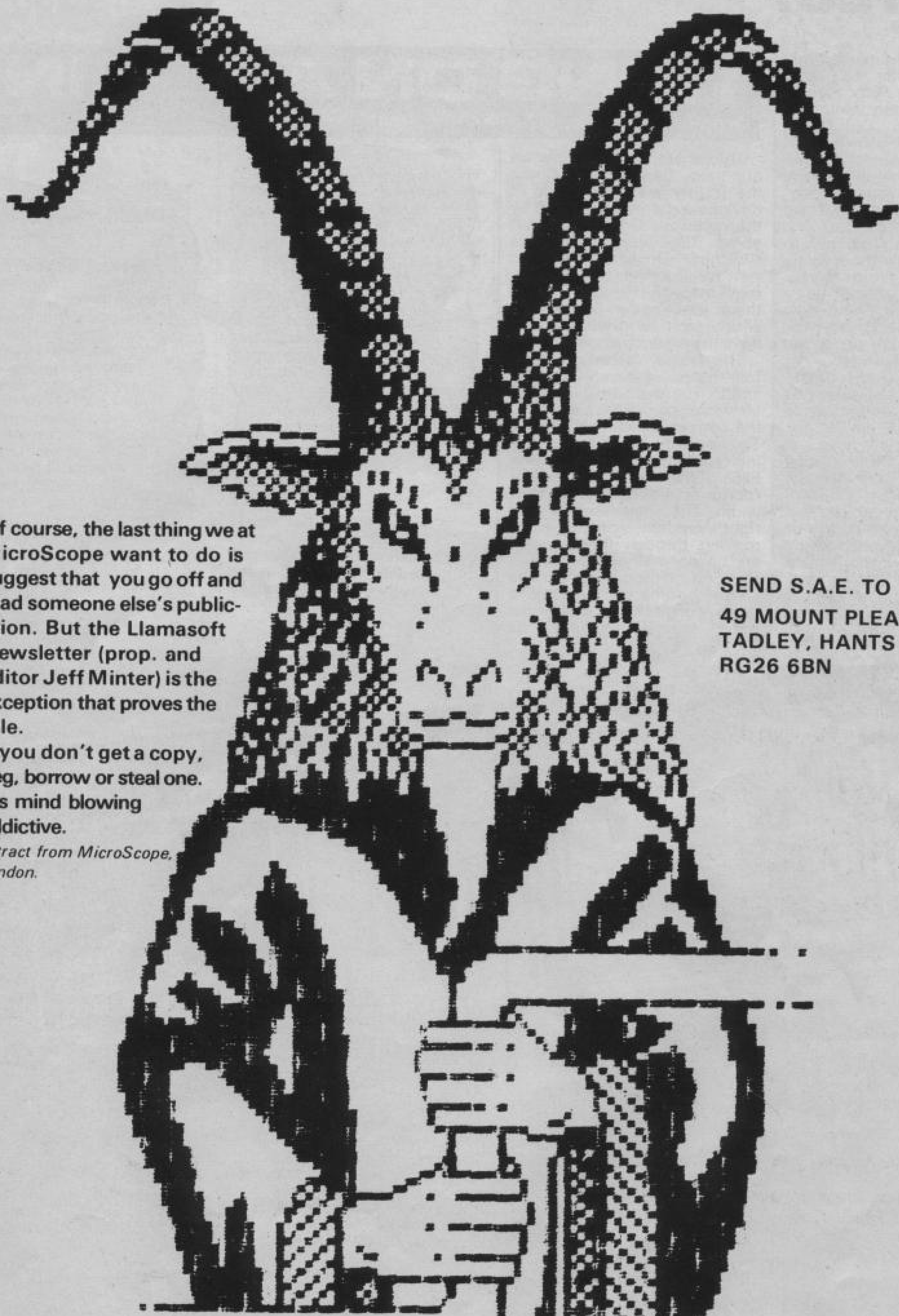
COMPETITION PROBLEM

Dear Chris,
I have a problem, the reason being, that I won a competition in *Personal Computer Games* in March. I entered the competition in November and the magazine said it would be judged in March. The list of winners was printed in the last issue before it went bankrupt, since then I have received no notification whether I will receive the prize or not. Could you please help since you were the Editor of that unique magazine. Incidentally, the competition was WIN A YEAR'S SUPPLY OF GREAT GAMES, by the Software Club, PCG.
C McLean, Helsby, Cheshire

There are a couple of points here. First off PCG didn't go 'bankrupt'. The magazine title was owned by VNU BUSINESS PRESS LTD, which published, and still publishes a number of computer-related titles. All they did was close the title down, so in theory you should be able to get your prize if the competition was one of their own. The second point is that the address you have at 62 Oxford Street, London is the head offices for VNU in Britain.
LM

That's it for this month. I hope the slightly new 'feel' Rrap ppages meet with approval, but if they don't, I'm sure you'll be quick to point it out. Don't forget, if you want to write to us, the new address to get used to is:
ZZAP RRAP, PO BOX 10, LUDLOW, SHROPSHIRE SY8 1DB





Of course, the last thing we at MicroScope want to do is suggest that you go off and read someone else's publication. But the Llamasoft Newsletter (prop. and editor Jeff Minter) is the exception that proves the rule.

If you don't get a copy, beg, borrow or steal one. It's mind blowing addictive.

Extract from MicroScope, London.

SEND S.A.E. TO
49 MOUNT PLEASANT
TADLEY, HANTS
RG26 6BN

THING ON A SPRING

Gremlin Graphics, £7.95 cass, joystick or keys

Remember Gremlin? Yeah, course you do. You know the guys — *Potty Pigeon*, *Wanted: Monty Mole* and *Suicide Expre* . . . Oh! THEM. Yes, them. And you thought they weren't going to do anything else on the 64 ever again, didn't you? Well you're wrong! What do think this is then? *Thing on a Spring*, that's what. Yes, after a rather comotose finish to 84, Gremlin make a rather delayed, but welcome return to your favourite micro. *Thing on a Spring* features a brand new computer star who goes by the name of Thing (oh he of the rather strange game title).

The evil toy Goblin (Boo! Hiss!) has cast spells on the children's toys and ordered them to come to his factory, deep in the earth (the toys, not the kids, stupid!) Oh no! Golly! etc . . . But wait! Don't despair! Thing is hair! (Yay! Cheers!) Thing will put a stop to this foul Goblin. How? By collecting nine pieces of a jigsaw puzzle that are to be found about the factory. When correctly assembled, these pieces will give Thing a clue as to how he can finally stop the Goblin's goings on.

Things are not so simple for our hero, though. Throughout the factory are a multitude of devious traps — a mess left by the malicious Goblin. Also left about the factory are five switches. Once collected, a switch will activate certain functions through the factory like there are some 'escalators' which can't be used until you have the correct switch.

The factory is composed of four levels of several screens length. The levels are joined by a lift which cannot be used until the correct switch is collected. The floor you are currently on is indicated below your score. Each of the levels contains four rooms of around four screens width. The screen scrolls left/right incredibly smoothly when moving through these rooms and up/down when using the lift (look, no split screen glitch)! The sixteen rooms each contain a mixture of platforms, escalators, traps, 'spring-boards', nasties

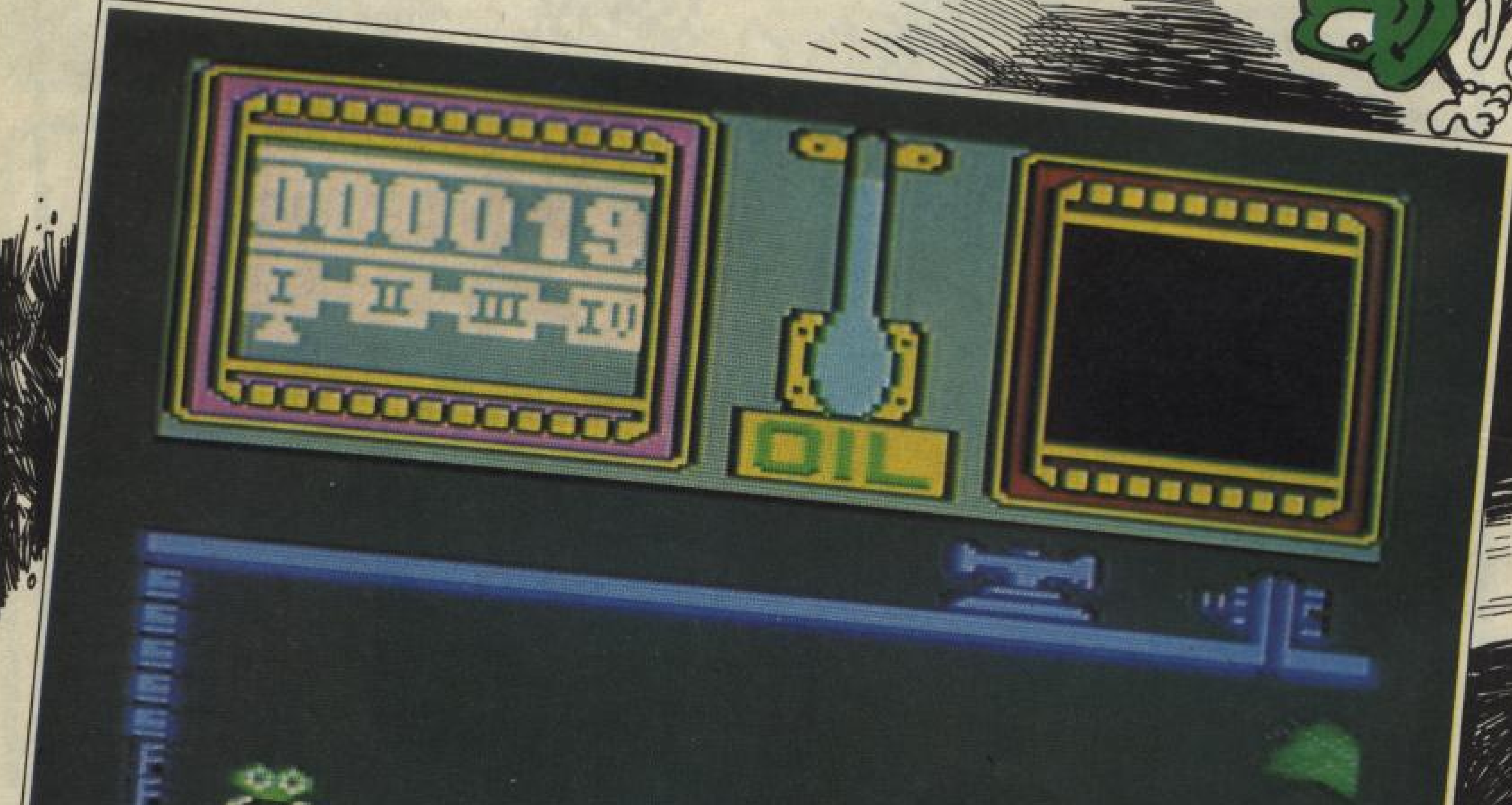
This game has incredible instant appeal due to the exceptional piece of music (I've never heard anything so marvellous on the 64), great sound FX and the excellent character of the Thing itself (he really is cute — he could well become more popular than Rockford)! The large number of different nasties floating about the place all have wonderful definition and animation, and colour is put to good use throughout the game.



Despite being a platform game on the surface, Thing has some brilliant new features and quirks. Amongst these features is the control of Thing which is tricky and frustrating to get used to at first but soon becomes second nature. The traps are another great new inovation and prove just as frustrating as the control until you suss them. Thing has so many good things going for it that I find it impossible to fault it in any way. I eagerly await some form of equally enjoyable and absorbing follow-up.







SIZZLER



and a multitude of other things. They are separated by 'tubes' which contain blocks to be skillfully manoeuvred and nasties to avoid as you pass through them.

There are a large number of different ghouls and guards patrolling the factory and they move around the screen in unpredictable, predictable patterns. They must be avoided at all costs, because if Thing should be touched by any one of them he will lose oil and will start to rust up. The amount of oil remaining is shown in a sort of thermometer at the top or bottom of the screen (depending where Thing is). If Thing loses all of his oil then he will totally rust up and his mission will have failed. Oil can be replenished, though, by collecting one of the oil cans lying around.

A score is kept at the top of the screen and increases by one point for every second Thing remains springy. Other points are gained when collecting a piece of jigsaw, a can of oil or switch and a further bonus is given on successfully disposing of the Goblin.

A lengthy piece of music plays throughout the game along with various and varied sound FX and a music on/off option exists for the Noise Abatement Society members among you. Other options are a restart function (v useful!) and the ability to redefine your own keys.



The main character of Thing On a Spring, sets new standards in computer character cuteness (sorry Rockford, you're on your way out), the googly-eyed Thing is brilliant as he bounces about the screen, spanging off the walls, ceiling and platforms. Luckily the game is of the same high standard as its main character and, although being essentially a platform variant, offers many puzzles and original touches. The scenery is very colourful, with smooth scrolling and there are all sorts of nicely animated hostiles munging about. The sound is unbelievable, I won't describe it but just wait until you hear it; words fail. The game strikes a happy medium between being easy to get into and difficult to solve, but beware, there are some really mean touches that will have you tearing your hair out.



Presentation 78%
Reasonable packaging and instructions, good in-game options and controls.

Graphics 86%
Very good use of colour, excellent 'drawing' and animation, marvellous scrolling.

Sound 98%
The London Symphony Orchestra might **just** sound better.

Hookability 95%
Music, cute character and gameplay just glue to your seat.

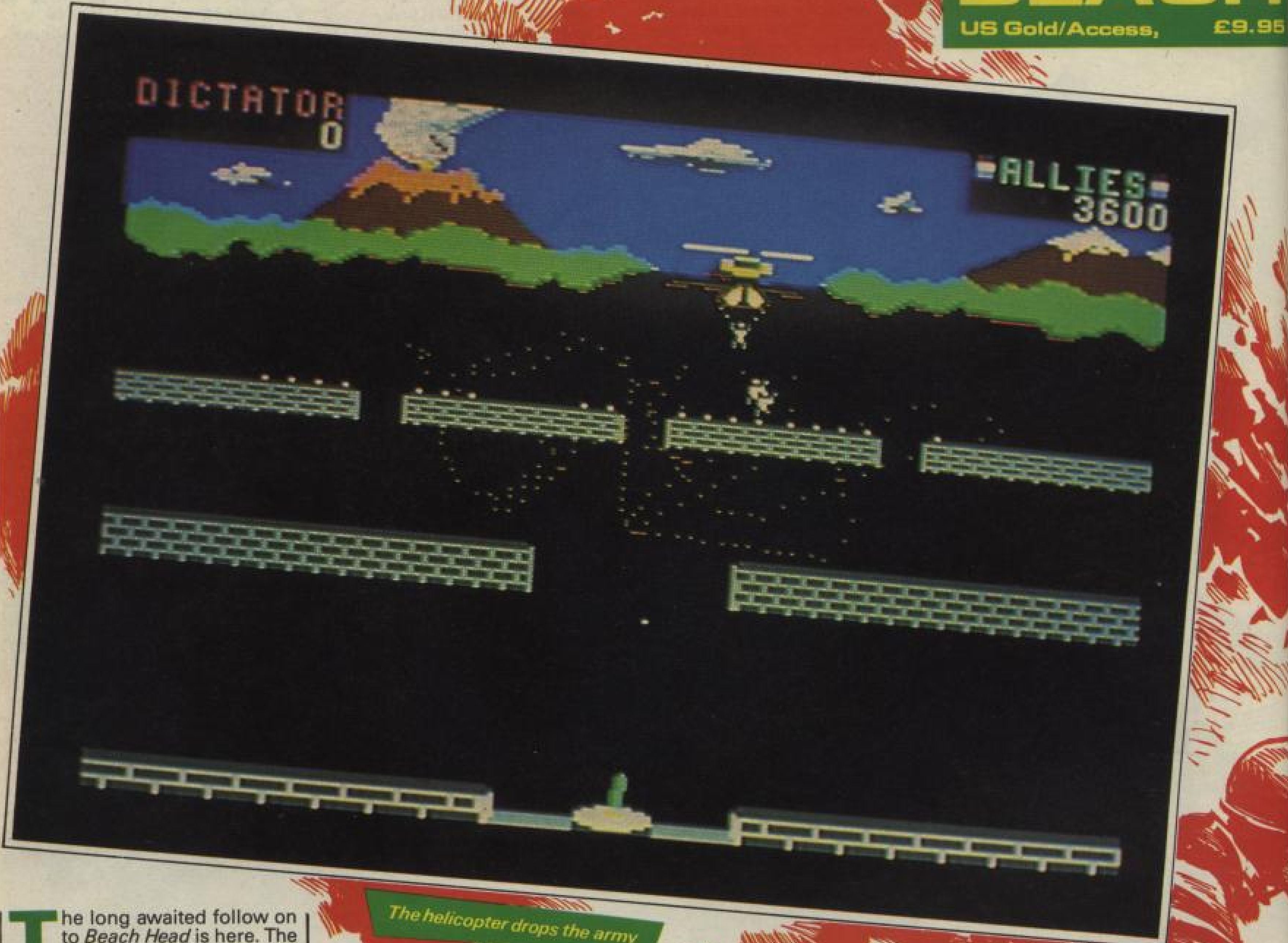
Lastability 91%
It's more powerful than super-glue.

Value For Money 92%
Amazing game at a good price.

Overall 93%
Sproing, sproing, sproing you can't go wroing.

BEACH

US Gold/Access, £9.95



The helicopter drops the army

The long awaited follow on to *Beach Head* is here. The saga of the conflict between the evil Dictator (known as the Dragon) and the allies, led by JP Stryker continues in this arcade war game.

The year is 1947 and the Dictator has gone into hiding after World War II and set up his own army on an island somewhere in the Pacific. In this game you can either play the Dictator defending his island against the allied invaders or the invading allies. You can also play against a friend in a two player 'head to head', the only thing is sorting out who is going to be the baddy and who the goody.

The first screen starts quite violently. If you play the dictator you have to repel the allied strike force being parachuted onto the island. You are in control of a powerful machine gun in a pill box and you have to shoot down the advancing men. Sounds easy? Well, to make life difficult there are three sets of walls between the parachute drop-zone and the pillbox. When the men are first dropped they all hide behind the furthest wall. On the command 'follow me men' they start to advance. You can

I wasn't a fan of Beach Head, *it was far too superficial and easy.* Raid Over Moscow *was pretty good but it was still rather easy.* Beach Head II, *on the other hand, has a really good challenge, the computer plays well as both sides and proves a formidable opponent on high levels. The graphics, especially on the first screen, are fabulous. On the command 'follow me men!' the allies charge forward and try to storm the machine gun pillbox. The animation on the men is state-of-the-art. Even though they're very small you can see exactly what they're doing they're so lifelike. Just watch when them climb over the walls and lob grenades. . . . I HAD to stop and watch them on my first game they're that good!*

Shooting them is great fun as they all scream 'Aaaaagh!', 'Ugh!', 'MEDIC!' or 'I'm hit!' (forlornly) when they die. The speech synthesis on this screen (as with all screens) is absolutely first class, very clear and lots of it (even in the most unsuspecting places — on screen two try shooting the escaping prisoner when you're playing the allies!)

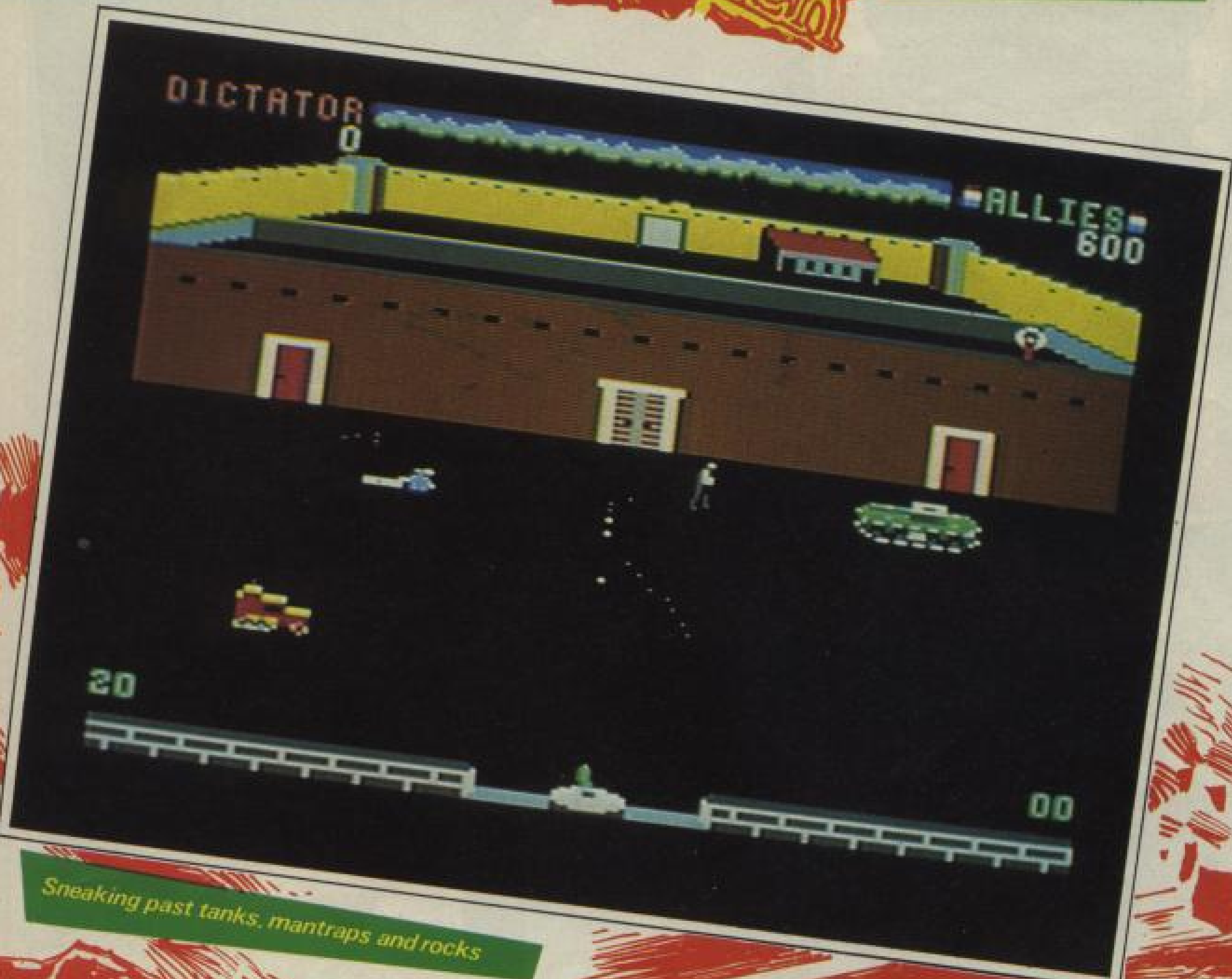


The second screen is very hard, controlling four things (if you play the dictator) is tricky, but not impossible — as usual practice makes perfect. The graphics on this screeen are excellent with detailed buildings, aerial mines and even tiny little billboards. The scrolling is very smooth and the 3D is realistic. Playing the Dictator is great fun, especially if you bring down your friend's helicopter when it's packed out with men.

HEAD II

cass, £14.95 disk, joystick only





Sneaking past tanks, mantraps and rocks



Beach Head was all very nice to look at and listen to, but I found it lacked any real game behind it and it soon became boring to play. I thought that this was going to be the case with this follow up when I first saw and played it: The graphics are fabulous, with some outstanding animation on the soldiers that made me stop and stare in amazement — it was almost film like! I thought the sound was as good as, if not better than, the graphics with some very good and befitting noises for such a game. The speech was excellent, plentiful and on occasions amusing, but I felt sometimes it was nothing more than cosmetic (although it by no means a waste of time and memory).

Both the graphics and sound on Beach Head II impressed me as much as those on the original did a year ago. The game itself is harder than Beach Head although the actual ideas are just as simple and weak. It's an enjoyable game to play with oneself and is great fun with another person. Plenty of excellent options to aid lasting interest, but it's mainly the two player aspect that puts it so high in my books.

The final conflict, the knife fight between the Dictator and JP Stryker is my favourite screen. The two men are fantastically animated as they jump and duck the knives they throw at each other. There's loads of speech on this screen too, the Dictator shouts 'you can't hurt me!' when he's hit. When a knife reaches its target an according 'Ugh!' is heard and on plummeting into the river after being hit four times a man will scream as he falls. Overall Beach Head II must be one of the best games to make its way across the Atlantic. We've reviewed the disk version but even the cassette version (which will have to be loaded in parts) is an absolute must.

shoot them as they run to the second wall. Try to shoot as many men as possible because the amount of men reaching the second wall will be doubled by reinforcements. Then the parachutists continue their advance toward the third wall using the walls as shelter. On reaching the third wall they try to blow up the machine gun by chucking hand grenades at it. Some men will climb over the wall and try to draw your fire, others will sneak round it and lob a grenade. If you don't shoot a grenade thrower before he lobs then you'll get blown up.

If you shoot every soldier (very hard) then the game will end. But it's more likely that the will soldiers get past the machine gun then you'll move to the second screen.

Here you have to stop prisoners escaping from the island prison by killing them. These prisoners are, of course defended, the machine gun used in the previous screen has been overrun, captured by the allies and is now used against you. To help you with your task are four separate items: a tank (which will squash the escapee), a half-track vehicle (if it draws level with the prisoner it will machine gun him down), a soldier on the prison walls can be used to drop a mine on the head of the man below and finally there is a trapdoor containing a mine laying soldier.

The firepower of the machine gun is huge and you'll find that even with these four to help you prisoners will escape in droves and your forces will be disposed of quickly and in large amounts.

If any prisoners escape then you move onto the 'escape' screen, which is very reminicent of the approach run in *Raid Over Moscow*. In a one player mode you have to take the role of the allies for this round, even if you're playing the dictator (?).

In this *Xevious* style horizontally scrolling screen you have to fly a helicopter full of escapees through the island's defences. Once you have filled the machine with a number of men (you can choose how many) the computer will select one of the three difficulty levels. Obviously the more men you carry the higher the level the computer will choose. Once the computer has selected a level it cannot choose that level again so tactical helicopter loading is vital.

When selection is over it's flying time. Blast everything including buildings, lookout towers and the moving firing tanks to gain points. There are walls with gaps in them which you have to fly through, and if you don't shoot the moving tank on the wall before going through then it's very difficult to avoid being shot down. If you are hit then you have another chance on the same level with the same amount of prisoners. If you get shot down again then you lose all the men carried in the 'copter and you'll have to tackle another level with the men remaining. When you try level three beware, everything shoots at high velocity and tanks move very quickly. Also on levels two

At the time I thought Beach Head *was pretty smart, although I have to admit it was really the Beach Head itself that was the best, the other screens being a bit primitive.* Beach Head II *is far more consistent in quality and certainly has some great animation of the characters, especially the grenade throwers and yourself versus the dictator in the knife throwing finale. I particularly liked the way the opening battlefield slowly gets pockmarked with bullet holes.*

This game is, of course, another from US Gold with dubious ethics that ought to get the anti-violence brigade 'up in arms', but for the normally well-balanced arcade player, the realistically ghastly death rattles, screams and painful shouts of surprise should only enhance the fun of playing Beach Head.





Third screen; a bit like Xevious - the chopp is just past the bridge



The final showdown (Dictator's on the left), as the knives fly across the river



and three the final wall you have to fly through has doors which open and close, making life fraught.

Getting past this screen then you'll meet JP Stryker in the final conflict. The two face each other over a blackened river in a knife fight to the death. You have to hurl knives at JP and hit him four times to send him plummeting into the river and a certain watery grave. There are nine rounds of the knife fight and bonuses are given for hits and actually killing your opponent. There's also a big bonus for totally 'blitzing' him and winning by four hits to nil.

Once all nine rounds have been completed the bonuses are added up and the scores for all four screens are added together. You then have the option to load in the hi-score table which (on the disk version) will automatically save your name, so you've got a record of all your top scores.

If choose the two player option then one player takes control of the allied forces and the other the dictator. The screens play exactly the same but it's up to you to destroy the other player's forces (much aggression with this mode)! There is a hi-score table for both the allied forces and the dictator, which both load and save themselves automatically so you can keep track of your top scores as both the dictator and the allies.

There are three difficulty levels to choose from, the higher the level the faster everything moves. The computer gets more intelligent too and scoring potential increases enormously.

There are demo modes on all screens which allow you to watch and play single screens so you can practise at your weakest points. Other options include increasing and decreasing the sound filter and viewing the hi-score table. If you want you can also turn off the digitised speech (sacrilige)!



Presentation 91%
Nice box and a wealth of options.

Graphics 90%
State-of-the-art animation, and excellent scenery.

Sound 96%
Loads of realistic, digitised speech and authentic war noises.

Hookability 91%
Once seen it's difficult to put down

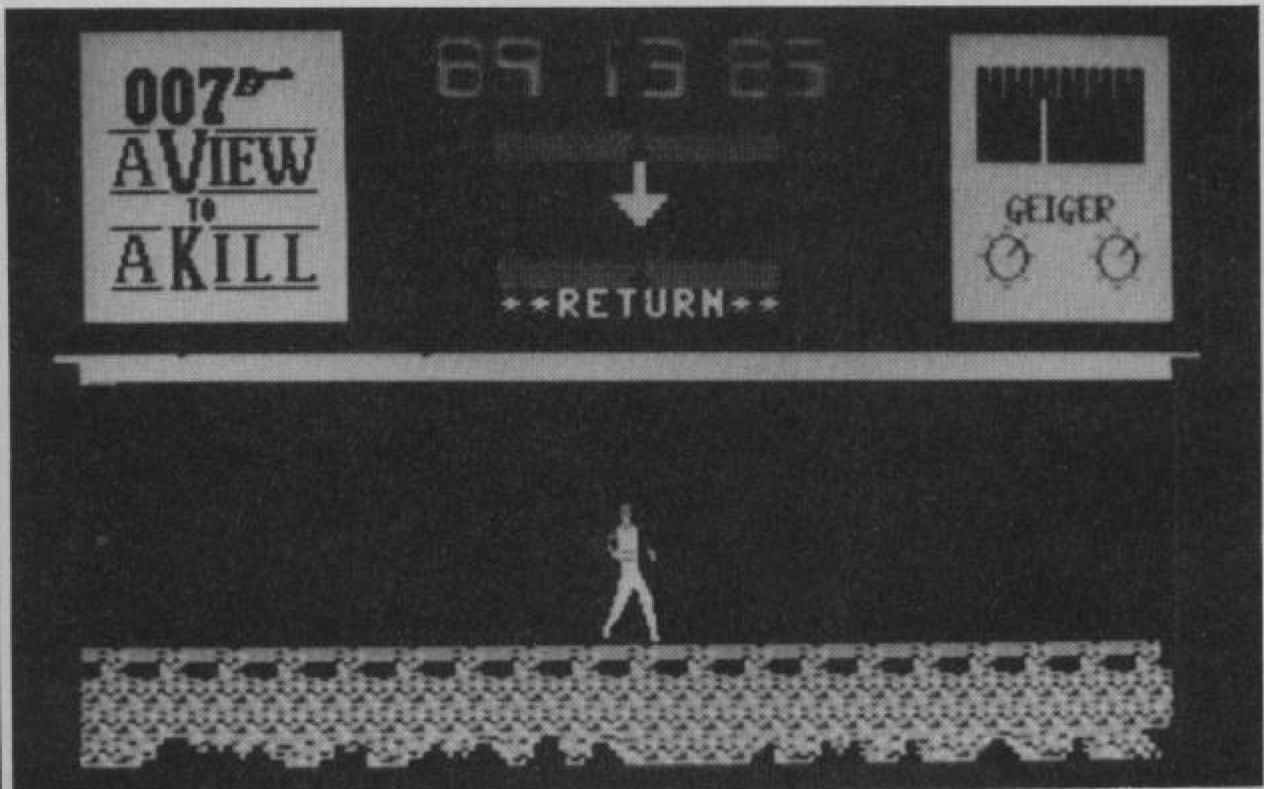
Lastability 89%
Plenty of challenge with three levels, playing either side and a two player option.

Value for money 88%
Worth its weight in (US) Gold!

Overall 90%
A fantastic piece of software, one look will convince you.

A VIEW TO A KILL

Domark, £10.99 cass, joystick or keys



The third game: Dear old Rog looks younger and thinner every year as he dashes around on his Possible Mission.





After the mega publicity I thought this game was going to be some thing really special. Unfortunately it isn't. The game starts with the classic James Bond film opening sequence, which I was led to believe was superb. It looks really good until James Bond walks on. It doesn't look like James Bond, rather like a stick insect holding a can of coke. Never mind, they tried. Whilst this is happening the James Bond theme tune is going, it isn't too bad but sounds a bit reedy. The music during the game is a nice tune (I liked the record) but hasn't been very well converted to the 64, suffering from unimaginative voices and lacking in a channel. The game itself is very boring, starting with a poor version of Rally X it reverts to a Mastertronic type arcade adventure and finally an incredibly pathetic Impossible Mission *attempt. Highly disappointing considering its hype.*

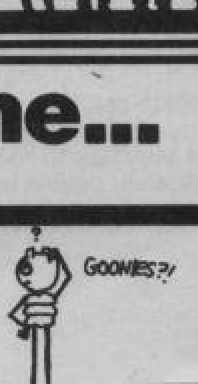
James Bond hardly needs any introduction, the only surprising thing is that this should be the first game to be based on Ian Fleming's superhero. *A View to a Kill* is a three-part aardvark based on the three main action sequences from the film of the same name.

The plot of both film and game is quite straightforward, involving Bond in a battle with a superbaddy who has delusions of grandeur and seeks world domination. This time, the evil one is called Max Zorin and plans to blow up Silicon Valley with a thermonuclear device so that he can corner the silicon chip market and put every other computer company out of business.

The last two games require a code which is given on the completion of the prior task. As the code also controls information about your performance in the game just completed, the best way to improve your performance is to play each game until you have done really well, before moving on to the next section.

View to a Kill offers either the famous James Bond theme music or a version of Duran Duran's single. The music was programmed by Tony Crowther for an undisclosed but enormous sum of money somewhere over the 10K mark. More sound effects are provided in the form of speech, phrases such as, 'My name is James Bond' and 'Dammit'.

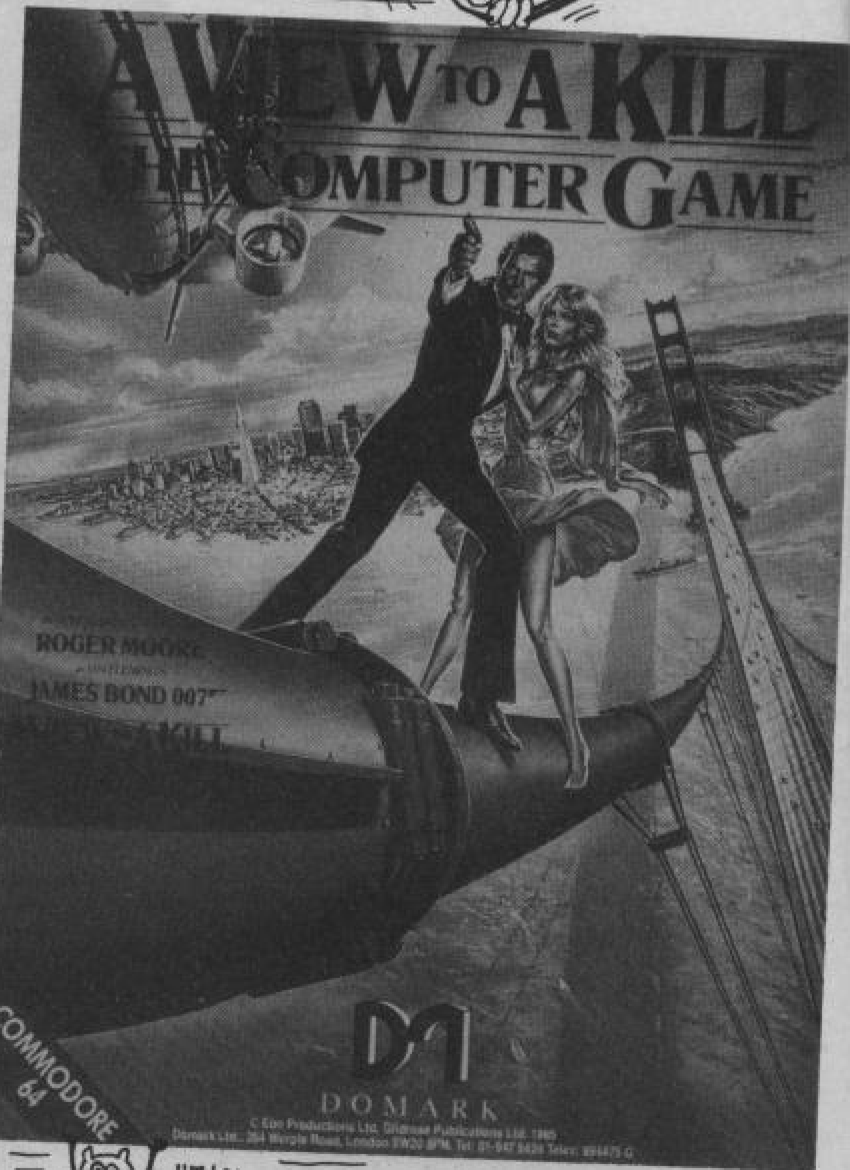
In play the objects, which help make up the adventure element, are selected or dropped by scrolling them past a pointer in the window. When an object is selected, it may be used according to the instructions displayed in the lower part of the window, which allows for selection of commands like SEARCH, DROP, USE or GIVE.



ZZAP! TEST



It could be almost anywhere, but this is elegant Paris as you chase the villainess Rally X-style through the streets of the city. These street graphics make Paris look more like Wapping High Street.



Part One of the game is set in Paris. Bond has been briefed by 'M' and is having lunch with a fellow agent, when suddenly his colleague is killed by the ruthless assassin, May Day. Bond



From the sounds I heard on the music demo tape and the previews I saw I had high expectations, which were sadly shattered (and quickly) when I saw the opening sequence unfold. It appears that James has been on a diet since I saw him on the screen last, strict diet in fact, since he looks like a whittled matchstick. I was impressed with the way he body-popped across the screen to the sound of Crowther's musical massacre (it didn't sound THIS bad on the demo tape — it was almost as thin as James! It's enough to make Henry Mancini turn in his proverbial grave) and was so shocked by the extreme loudness of James' weapon as he turned and pointed it at me. The three games turned out to be as thin as James in the title sequence but not as powerful as his weapon. The first was a simple 3D maze variant that soon palled due to awkward control and weak content. The following, simplified arcade adventure was the better of the three games but was nothing to rave over as the whole thing was very sparse and lacked much in the way of anything interesting to do. The feebly disguised Impossible Mission variant failed to inspire me to play for much longer and I willingly left the 'game' to write this comment. If produced correctly, a game based around the antics of James Bond could be something ***really*** *special. Unfortunately no-one has done this yet — Ah! I live in hope....*

chases her to the top of the Eiffel Tower and watches in amazement as she leaps off the top (narrowly avoiding some idiot pop singer who gets in her way), and parachutes to safety. Commandeering a taxi at the foot of the tower, Bond attempts to guide it through the streets of Paris to the spot where May Day will land.

Using the controls, you have to guide the taxi to May Day's dropzone. The main screen provides of 3D view of the road ahead, while the lower part displays a map of the immediate area. You have a radio tracker which gives an indication of May Day's position. Driving round the Paris streets you encounter many hazards, and driving the wrong way down one-way streets will have the police on your tail, setting up road blocks or maybe taking a few pot shots. And watch out for the manic Parisian drivers — too many collisions and your car will stop working.

San Francisco provides the setting for Section Two, the City Hall to be exact. Bond and his girl, Stacey, have found Max but he has turned the tables on them by trapping them in the lift and, because he's a nice sort of guy, setting fire to it. Bond has escaped from the lift but now you must guide him. He must rescue Stacey and escape from the burning building.

As before, you must collect objects to help with the task in hand. The fire is now taking hold, and time is of the essence. Your progress and that of the fire is shown on a front elevation of City Hall displayed at the base of the screen. A thermometer on the right of the screen lets you know when things are getting too hot.

To complete the final section of the trilogy, set in a mine, Bond must enlist May Day to help him get to the nuclear device by convincing her of the error of her ways (he's always doing this of course). The geiger counter (which you might have had the foresight to collect on the previous game although it seemed useless at the time) shown at the top right of the screen will help you locate the bomb and while there's a great deal of jumping and rope climbing to do, you must, again, be on the look out for useful objects.

The mine is a huge maze but



If you've seen Impossible Mission (you have, haven't you?) and hoped for an equally good secret agent game you would be sadly disappointed by A View to a Kill. *The graphics gave a general impression of being crude, and I thought the three sections were somewhat less than gripping. Three quite different games together in one package ought to make up something reasonable, but View rarely manages to rise above the generally average. The facility to play any of the games in isolation is useful but once the problems have been tackled a few times the game loses much of its attraction because there simply isn't enough behind it to keep the player gripped.*

you can examine the area immediately around Bond and so avoid jumping off a level into oblivion. When the bomb is located it's advisable to get it defused as fast as possible so that you can make off with May Day into the sunset.

Presentation 74%
Fair attempt at some form of title screen, nice instructions and average options.

Graphics 47%
Generally poor and unconvincing.

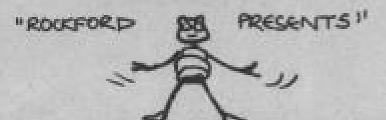
Sound 66%
The music's been duffed up.

Hookability 53%
Too simple to get hooked on.

Lastability 39%
Overall impression fails to inspire much play and the games aren't well enough thought out to keep you at it.

Value For Money 35%
Three different games represent poor value where one REALLY good one might have been better.

Overall 36%
A powerful idea that seems to have missed its point.



THE ZZAPTIONNAIRE!!





YOUR MAGAZINE NEEDS YOU!

This is the point when you really tell us what you think of the machine you own, the software you buy for it and, most importantly, what you think of ZZAP! 64. Yes, roll up folks for the ZZAPTIONNAIRE!

Below are a series of questions which require simple answers. This questionnaire will help us all in improving the magazine by allowing us to assess your feelings about the contents and the way they work. As such, this is a matter of love on your part! No one's excused filling out the form and returning it to us. So, waste no more time!

The information contained on these forms will remain confidential.

PART 1 GENERAL

1. Tick the one statement which most closely applies to you.

a) You own a Commodore 64.
b) Someone else in your home owns a Commodore 64.
c) You have regular access to a friend's 64.
d) You don't have regular access to a 64.

2. Tick any of the following pieces of equipment you own:

a) A Commodore C2N cassette deck or equivalent
b) A Commodore 1541 disk drive
c) A printer
d) Other? (State what)

3. What joystick(s) do you own, if any?

4. What type of screen do you use with your 64 (a-d)? ....

a) b/w TV
b) monochrome monitor
c) colour TV
d) colour monitor

5. What computers, if any, have you owned previously?

6. Do you have plans to buy another computer in the next 12 months?

If so, which one?

7. How reliable has your computer and other equipment been (a-c)? ....

a)100 per cent reliable
b)One or two minor problems
c)Serious problems experienced

PART 2: SOFTWARE

8. Roughly how many ORIGINAL Commodore 64 games do you own (a-f)? ....

a)None
b)1-3
c)4-9
d)10-19
e)20-39
f)40 or over

9. Roughly how much do you spend on computer games each month (a-f)? ....

a)Nothing
b)Under £2
c)£2-5
d)£5-10
e)£10-20
f)Over £20

10. Roughly how many different Commodore 64 games have you PLAYED (a-f)? ....

a)less than 5
b)5-9
c)10-19
d)20-39
e)40-100
f)Over 100

11. (You do not have to answer this question) Do you own any 'pirate' copies of games? . .y/n . .... If so, roughly how many? ....

12. Which software house(s) do you like the best (name up to three)?

1
2
3

13. What, currently, are your three favourite games (in order:

1st
2nd
3rd

PART 3: ZZAP

14. Tick which of the following applies to you most closely.

a) You get Zzap every month from a newsagent.
b) You've subscribed to Zzap.
c) You occasionally get Zzap.
d) This is your first issue of Zzap.

15. How many people read or are likely to read your copy of Zzap in reasonable detail?

16. Tick any of the following Zzap features that you have entered or written off to in the past:

Competitions
Top 64/30
Zzap challenge
Zzap Rrap

17. TICK any of the following which you would LIKE to see introduced in Zzap. Put CROSSES by any which you would NOT like to see introduced:

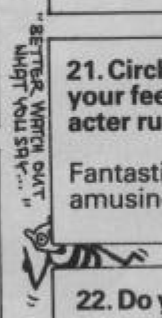
Type-in program listings
A section devoted to programming
A section devoted to educational software
Reviews of business software
Reviews of Atari games
A regular cartoon strip
A section devoted to war/strategy games
Reviews of add-ons such as modems, joysticks, light-pens
A section devoted to utility programs

18. Please give a rating out of 10 for each of the following Zzap regular sections, according to how much you like them:

Zzap Ed (ed's page)
Zzap Rap (letters)
Zzap Flash (news)
Zzap Test (reviews)
Zzap Adventure
Zzap Tips (inc maps)
Zzap Challenge (inc hi-scores)
Zzap Hits (top 64)
Zzap Comp (competitions)

19. Which sections do you think we should give more space to?

20. Which sections do you think we should give less space to?



21. Circle the words which best describe your feelings about Rockford, the character running riot in our margins:

Fantastic/Hilarious/Sometimes amusing/Not bad/Over used/Annoying

22. Do you think he should have an extra page of his own (yes/no)? ....

23. Here's a list of some of the 'Zzap one-off's printed in the first three issues. If you can remember them please give them a rating out of 10 according to how much you enjoyed reading them. Otherwise leave the space blank.

Interview with Tony Crowther (issue 1)
Comparison of music programs (issue 1)
Interview with US Gold's Tim Chaney (issue 2)
Master Blaster games proficiency test (issue 2)
Comparison of arcade conversions (issue 3)
Birth of Paradroid (issue 3)

24. How often do you agree with our assessment of a game (a-e)? ....

a)Always
b)Almost always
c)More often than not
d)Only sometimes
e)Hardly ever

25. How strongly do our reviews influence which games you get (a-d)? ..

a)Very strongly
b)Quite strongly
c)Not very strongly
d)Not at all

How many computer (related) magazines do you buy on a regular basis?

I buy__________magazines regularly

Which magazines are these?

Your list:

Including Zzap 64, how do you rate the magazines you buy regularly on a scale out of 10?
Your rating:



ZZAPTIONNAIRE!!

Name ....

Address ....

....

.... Post code ....

Age .... Sex (M or F) .....

Return the completed form as soon as you can to:

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Now, meet eight of the world's most unlikely heavyweight contenders in the boxing simulation to beat 'em all!

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(THE CHALLENGER)



1 CANADIAN CRUSHER
CANADA
The big, plodding, lumber-jack from Canada, with the beauty of a grizzly bear and the speed of an elephant.



2 FLING LONG CHOP
JAPAN
All the way from the land of the rising Hi-Fi is Fling Long Chop, a martial arts master of No-Can-Do.



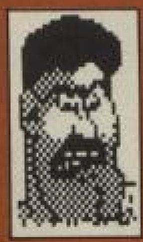
3 ANDRA PUNCHEREDOV
USSR
Andra is a fast, dancing Russian who goes to your head faster than a neat glass of Vodka.



4 TRIBAL TROUBLE
AFRICA
Tribal means trouble for anyone, he has a temper that gets the better of you! Landing the punches with unnerving accuracy.



5 FRENCHIE
FRANCE
Frenchie may appear to be cool, suave and sophisticated, but this deceptive façade hides a rather menacing individual, ready to make you see stars.



6 RAVIOLI MAFIOSI
ITALY
Ravioli is not a man to mess with. He knows all the dirty tricks, and uses them without a care in the world.



7 ANTIPODEAN ANDY
AUSTRALIA
Fed on a diet of empty lager cans, this man feels no pain. Pure un-interrupted punch power.

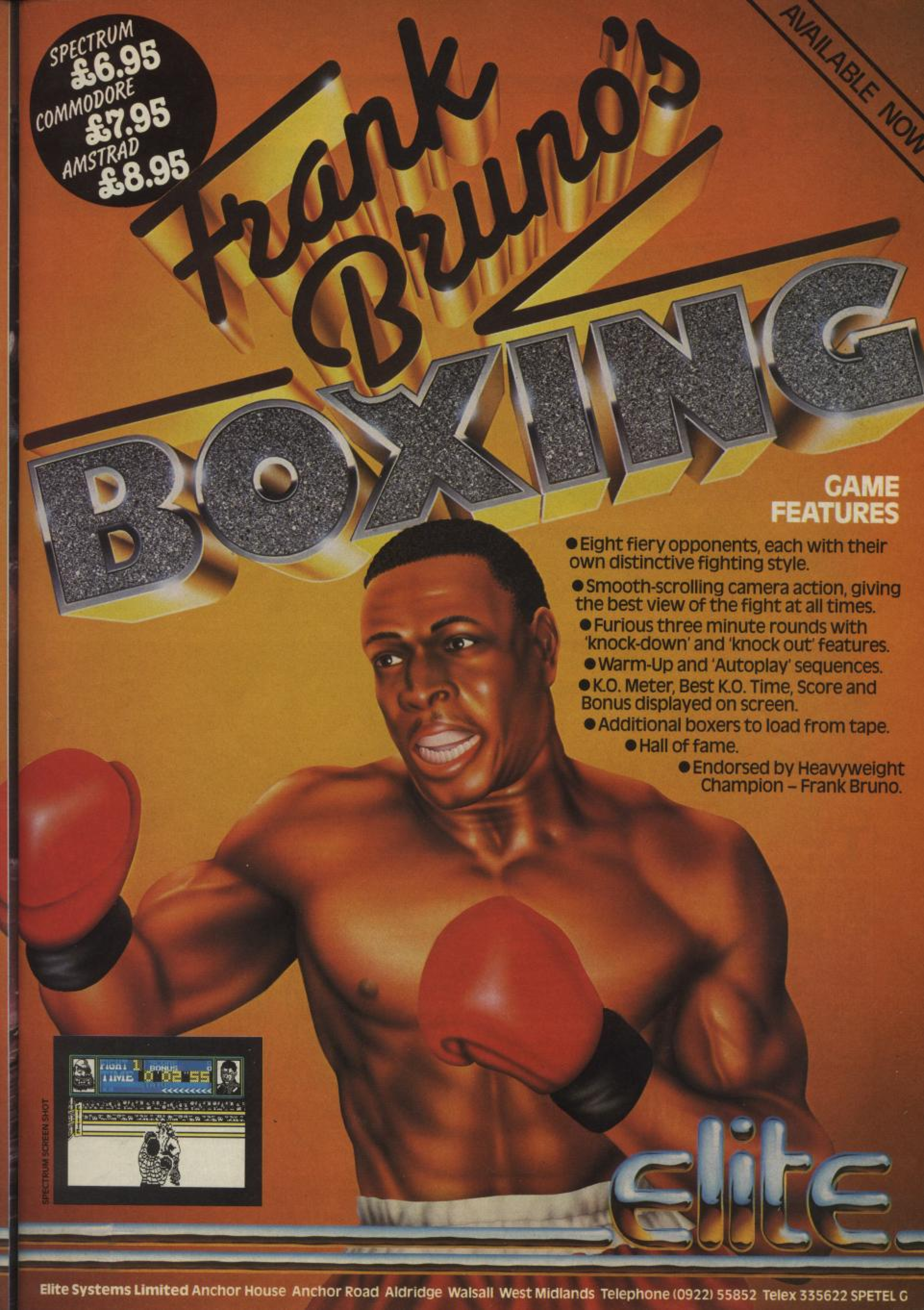


8 PETER PERFECT
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WAY OF THE

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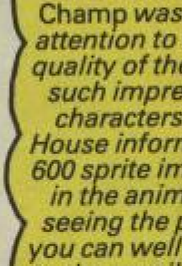


The popular arcade game *Karate Champ* explodes onto your screen in the form of this excellent new release from Melbourne House.

True to its arcade counterpart, *Exploding Fist* puts you in control of a budding martial arts expert complete with all (well most) of his skills. By exploiting these skills to their full, you must fight your way up through several levels to the exalted ranks of the Shaolin Monk (slightly more aggressive than your average church-goer)!

The game takes place over four scenic backdrops against either a computer, or human, controlled opponent. To get closer towards your goal you need to show that you are worthy (by knocking the living excrement out of the other player) over a series of 'bouts'. To win a bout you need to knock down the other player enough times. Depending on how well you do this, you are given 'points' in the form of Yin Yangs and a score depending on the choice of manoeuvre, which are displayed at the top of the screen. For example, a poorly executed, but effective, kick, punch etc will earn you a measly half point and will add a hundred points to your overall score, whereas a good kick will earn you a full point and a couple of hundred points to the overall score.

Should you prove the better man after two full bouts, you will move up a level to a new backdrop and a tougher adversary. Each of these levels is known as a Dan (as in Karate) and is an indication, along with your score, as to how well you're doing. After every fourth screen (or multiple thereof) there is a surprise in store in the form of a small task to earn a bonus. What are those surprises? Sorry we'll



The first thing that really struck me about this brilliant version of Karate Champ *was the excellent attention to detail and the quality of the animation of such impressively large characters. Melbourne House inform me that over 600 sprite images are used in the animation and on seeing the players move, you can well believe it! Due to the sensibly thought out controls, it only took a few games to get used to manoeuvring proficiently and I soon found myself performing some complex fighting moves with joy and ease.*

The computer opponent proves intelligent and tough to beat, especially at later levels where there it becomes one hell of a challenge! The two player option is great fun to play and gives you a chance to legally and satisfyingly cream a friend or two. The whole game, in fact, provides plenty of enjoyment and an outlet for some pent up aggression. The music played during the demo has an effective oriental flavour about it as do the other pieces. The screams emitted on performing a move are a little crude but the frighteningly realistic bone crunching noises and moans of pain make delightfully up for that!

I don't think Exploding Fist *lacks in lasting interest as it's one of those games that you can get out time and time again to relieve the day's tension.*



ZZAP! TEST

EXPLODING FIST



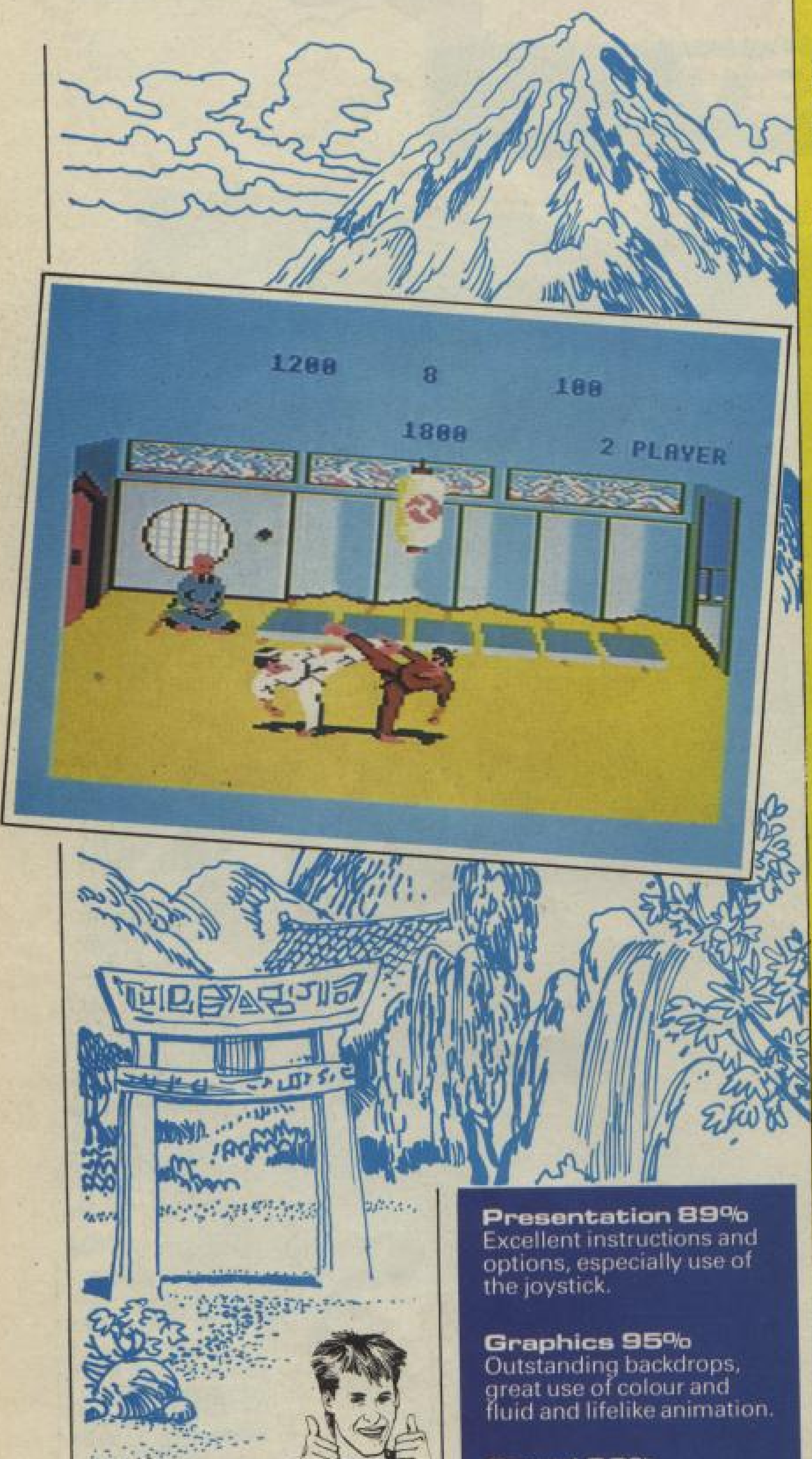


It will be some time before you can class yourself as a master at this game but that must be one of its great strengths. As a Grasshopper you should be able to make meat of the other guy with only a couple of good moves. I found the best was simply to sidle quetly up to the novice (ignoring his AAAAAAAAHS EEEEEHS and HAAAETHA!) and bash him in the boat race, he invariably fell with a resounding and satisfying thud. Following opponents were never so gullible and it was me that got minced, until I learnt a few more tricks. That's what appeals to me about this game it's immediately playable even while you are a beginner but the opponents get meaner as you get better.

Playing against the computer is pretty good preparation for a real fight against a another player, that's when the game comes into its own. I would have prefered it if each successive opponent could have the decency to have dressed up in different togs, I kept underestimating them until a neat view of his dirty sole scrunching into my face reminded me that this guy was hot. The graphics and sound are terrific the only thing that stops this game short of total realism is blood.

leave it up to you to find out!

The demo plays constantly (unless you are actually playing a game of course) and a hi-score table for the top five scores. An oriental tune is played throughout the demo and a different one on the one player option, the two player option and the hi-score table. Other sound is in the form of digitised AAARGH!s, OOOF!s, C-RACK!s and THUD!s when fighting and should they annoy or physically upset you, they can be turned off.



As a Karate Champ fanatic I've been waiting for a decent 64 version for a long time. It has arrived with fantastic sound effects, state-of-the-art animation and brilliant gameplay. Although the wealth of kicks and punches might confuse a novice they are easily learnt and once mastered you'll be able to battle away with a friend or a very UNfriendly computer opponent. I'd recommend this game to anyone who likes a challenge.

Presentation 89%
Excellent instructions and options, especially use of the joystick.

Graphics 95%
Outstanding backdrops, great use of colour and fluid and lifelike animation.

Sound 92%
Superb oriental tunes and bone-crunching sound effects.

Hookability 93%
Immediate addiction.

Lastability 91%
Great to play and hard to master.

Value for money 91%
Not over-priced for what it offers.

Overall 93%
A slick, polished package, fun to play and requiring skill.

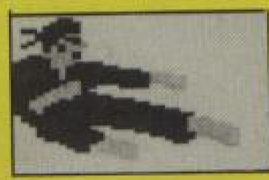
THE EXPLODING ACTIONS AVAILABLE

Joystick control is quite sophisticated, allowing 15 actions to be executed in addition to straigtforward left/right movement. There are 8 kicks, 3 punches, 2 somersaults, a crouch/leap and a basic blocking movement. All the kicks are controlled by fire and a direction.

THE BLOCK
This occurs automatically if you back off while your opponent is making an aggressive move. Moving the joystick to neutral releases the blocking stance.



JUMP KICK
The classic karate flying kick, most suitable against a standing opponent who is not blocking. Best defence is a crouch or a return jump kick, but you've got to be fast!



HIGH KICK & MID KICK
Aggressive, hard kicks best defended by a block, back somersault, or, if quick enough, by running away!



SHORT JAB KICK
Useful in close combat because it is very fast to do and doesn't leave you so open to a counter attack.



SWEEP
There are 2 — forward and backward. This is an aggressive crouch where the leg sweeps round. The backward sweep is useful when your opponent is behind you, and both moves combine offence with defence and are effective against any aggressive move by your opponent.



ROUNDHOUSE
Another classic karate move, the violent swivel kick which combines a hard kick with an about-face move. It can be a bit slow to execute, but has the advantage of putting off many aggressive moves by your opponent.



HIGH & LOW PUNCH
These two are effectively the same, except that the low punch is executed while in the crouch position. They are useful in medium close fighting.



JAB PUNCH
Most effective in very close fighting and the fastest move available. Beware your opponent using it because you may not even see it coming.



SOMERSAULTS
There are two of these — foward and backward. Apart from the fact that these look attractive in play (!), they are useful for getting out of tight situations in a hurry.

THE DAMBUSTER MAN



Michael Bate was in town. Not our town, unfortunately, so we had to interview the man who's behind such games as BC'S QUEST FOR TYRES and DAMBUSTERS over the telephone.

Sydney Developments is a Canadian company, and Michael Bate is sort of Producer/Director on their games — an ideas person. He was in the UK, talking to US Gold, and we seized the opportunity to save the cost of a transatlantic phone call, and rang US Gold's Birmingham HQ.



At the launch of DAMBUSTERS, left to right: DE Webb DFM, Air Marshal Sir Harold Martin KCB DSO & bar DFC & 2 bars, DJ Shannon DSO & bar DFC & bar and Michael Bate at the far right.

Michael has always worked in one branch or other of the entertainment industry — as a musician, broadcaster and writer, and has always been 'an ideas person'. About four years ago he was working for a firm which specialises in cable distribution when he left to form his own company. Thus Sydney Software came into being in Ottawa. The company now employs between 12 and 15 people and works as a software development house, aiming to produce only three to five games a year.

'Our first game was *Quest For Tyres*, and I'll admit that we aren't overly proud of it', Michael said, 'and there are disadvantages with licencing characters for a game. It's easy to get tagged with a reputation for producing games from licenced characters and as a development house we decided to find a niche and go with it.'

In a market as busy as that in America, what niches can possibly be left?

'We decided not to go for straight arcade games,' Michael replied, 'education or business and the simulation market has been well sewn up by Microprose. We're going to continue with the Docu-game, putting authentic research behind our programs. *Dambusters* was the first Docu-game we've done, and we aimed at an aesthetic simulation of an historical event. We went through Barnes Wallis's writings, his documents, and everything in the game was verified by the RAF. We wanted to give the player a real feel for the events portrayed, and didn't want to trivialise things.

'In the company we work together as a team — we find that a team effort naturally gets more people involved, and we have more feedback. Some people in the team are strategy orientated, others prefer shoot em ups with good graphics. There are six or seven musicians in the company — I've got a degree in computer music — so the sound isn't a major challenge, and very early on we sit down and decide how our game is going to play. From the original design idea we work up the treatment and the whole project is approached in much the same way as one would handle a short film production. In fact my role is comparable with that of a producer/director on a movie — and the programmers occasionally get stroppy, telling me that we are writing a computer progam not a film!'

With so much more hardware easily available from the States, do they have sophisticated development systems for the games designing and progrmaming?

'It's hard going working in assembler, so we use a 68000 based Chromeco system with various macros and tools that make the programming simpler.'

Talking of the States, there's been lots of rumours and counter-rumours about the market over there. How do you see the 64 market in North America?

'There's a real shakeout going on in the North American games market at the moment, and there's some real quality stuff coming up now . . . it's back to the stage it had reached five years ago before the toy companies and cartridge people got involved and raised all the prices. Their influence was harmful in that the prices were kept up, and the whole business is tougher nowadays. Forty or fifty publishers are up for sale and the US scene is generally unhealthy, but the publishers only have themselves to blame — their prices are too high.

'The 64's gone through a bit of a dip — Commodore won't drop their price. Apple is solid, with around 14,000 programs on the market for the Apple you have to be very different to succeed — we're looking at the Mackintosh and will be doing some more sophisticated software for the 64 with the UK and European market as our target. In the UK publishers don't try to gouge the public — there's not so much junk on the market as there is over in the States. In North America games sell for between 25 and 35 dollars (currently around the £20/25 mark). The price is too high but our margins are too low and we have to promote a game very heavily to succeed with it. In the UK there's a more healthy attitude: the markets for various kinds of software co-exist on machines, with older people tending to buy the more expensive games and serious software.'

With the phone bill notching up, it was soon time to ring off, but before doing so, the 64,000 dollar question. What next?

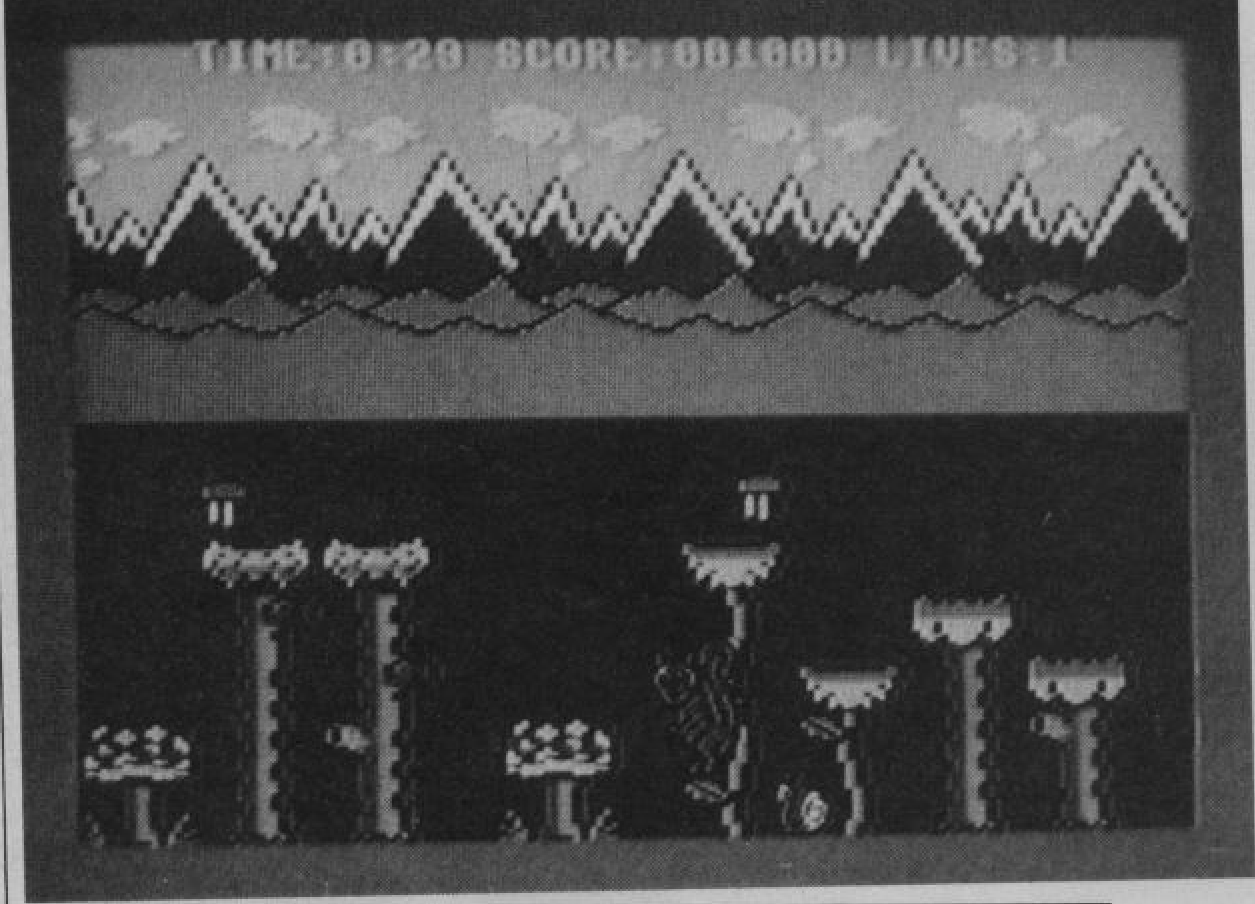
'Our next game will have two levels, combining senseless slaughter with strategy, and will be in the same genre as *Dambusters*. I can't say too much at present, but it'll have a World War Two scenario, and you'll be in control of a vehicle. There will be better graphics than *Dambusters* had, and the game will be more playable — *Dambusters* is, after all, a one-crack simulation.'

SOME IMPRESSIONS ...

NUTCRAKA

Software Projects, £5.95 cass, joystick or keys





Cyril the Squirrel slides in unanimated splendour through an equally unanimated scrolling landscape in search of some nuts.

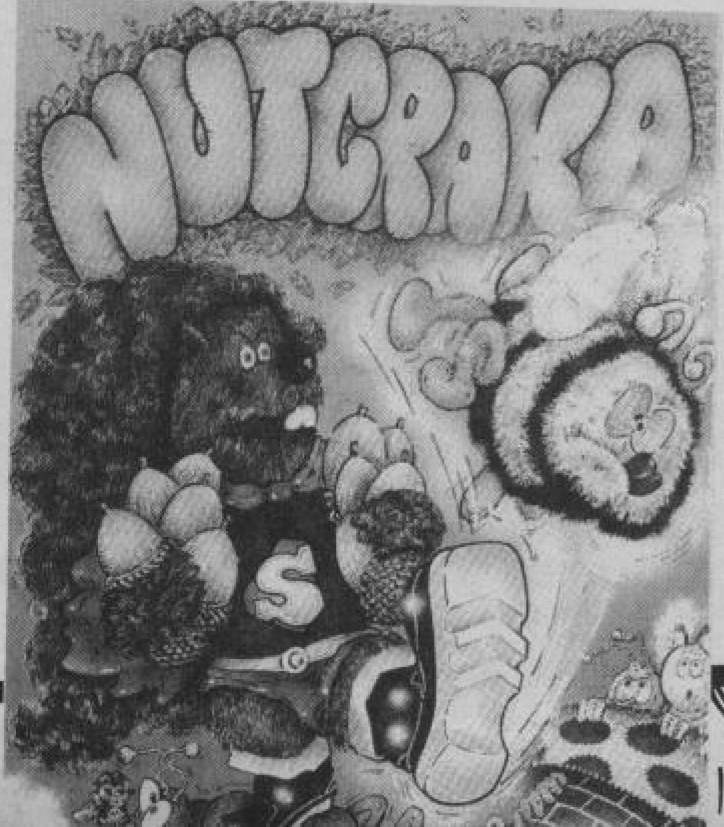
You are put in control of a squirrel (called Cyril) and you're just about to go into hibernation. You'll be very hungry throughout your deep sleep so you've got to go round collecting nuts within the allotted time limit to aid you through the long, cold winter.

The nuts are dispersed over a scrolling landscape of two to three screens. There are eight different landscapes which count as levels, and they increase in difficulty and slightly in size. The landscapes include trees, mushrooms and brick constructions with shelves which allow Cyril to jump on them. The nuts usually reside at the top of the tallest trees so you have to leap from plant to plant to get at them.

Just to make life difficult several types of insects trundle around the screen and are fatal to the touch. Some are easy to dodge, like the ants and beetles which crawl along the ground, but the bees and butterflies fly about erratically and become a real pain to avoid, especially when you're leaping through the trees.



I thought Firebird were doing the Don't Buy This tape! Jet Set Willy, Hunchback at the Olympics, JSW II *and now THIS! Boy, are Software Projects churning out some rough stuff recently! This simplified collection game soon becomes boring quite simply because there's so little to do and the graphics don't exactly incite you to carry on for very long. I think it's about time SP pulled their collective fingers out and concentrated more on producing mega games than mega protection sheets. Oh well — at least, if you add it to your* Jet Set Willy II code sheet, *it* makes good psychedlic wallpaper.





When I first saw this game (after a large number of unsuccessful loadings and ploughing through the needless and infamous Software Projects 'code sheet' (which is huge)) I thought that it was a version of the arcade game Pacland. *In a way it is, but it's an exceptionally poor one at that. Why Software Projects have to have these great big code sheets beats me, especially when the game behind it is pathetic. The graphics are nicely drawn but quite unanimated and as the landscape is literally tiny it makes gameplay very limited and eventually exceptionally boring, although the time limits are quite tight. The graphics are quite nice but the animation and sound is a real let down. Even the reasonably cheap price doesn't justify such low quality.*



What an odd game! Everything scrolls along smoothly enough and the graphics are big, crisp and colourful, but what a let down — animation is virtually non-existent on all characters including Cyril. The quality of the sound is on a par with the animation — bad! A horrible screechy tune plays throughout the game and is combined with little in the way of sound effects. Gameplay is severely limited, there's no variation on levels and collecting nuts is the only order of the day. There is a reasonable amount of challenge if you can stomach doing the same thing screen after screen.

Presentation 36%
Lacking in most modern amenities.

Graphics 60%
Nice looking and colourful but where's the necessary animation?

Sound 19%
No sound effects to speak of, awful, screechy tune which cannot be turned off.

Hookability 33%
Cyril's nuts are tough to grab . . .

Lastability 21%
. . . but they ain't all they're cracked up to be.

Value For Money 35%
Cheap-ish for the 64 but still hardly worth it.

Overall 22%
Might appeal to the very young.





Bet you can't sit still when playing

Guide bouncy 'Thing' through this underworld fantasia searching for the armoury to equip himself carefully for the final encounter with the evil Toy Goblin.

Commodore 64

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ZZAP! Flash



IMAGINE HYPER SPORTS

From our Armchair Sports Correspondent — Jazza-babes Rignall
Following the success of their comeback with the excellent *World Series Baseball* Imagine have now announced the title of their latest release. Continuing the sporting theme Imagine have got the rights to convert the brilliant and very popular Konami arcade game *Hyper Sports*.

Hyper Sports is the arcade follow-up to *Track and Field* and puts you through another six gruelling tests. Although this tests your reflexes, timing and skill are tested as well as your strength. The events included in the computer game are the free-style swimming, skeet (or clay pigeon) shooting, horse vaulting, archery, the triple jump and weightlifting.

The conversion promises to be as true to the arcade version as possible and after seeing the excellent Spectrum version I'm just dying to get my sweaty joystick onto the 64 one.



THE ULTIMATE 64 SPECTRUM CONVERSION

A report by ZZAP!'s Conversion Consultant
Firebird have at last announced their intentions to convert two of the Spectrum's most well known and loved **Ultimate** titles to the 64.

Making their perilous journey from Z80 code to the 64 will be the rather aged *Sabre Wulf* and the excellent, frustrating and newer *Underwurlde*. These will be out 'around autumn as long as they are up to scratch', Firebird inform us. We live in hope . . .

FIREBIRD

ULTIMATE PLAY THE GAME

OBITUARY



It is with sadness that we report the untimely death of ZZAP! 64's ageing newshound, ED BANGER. The tragic accident occurred on the M5 Motorway in mid-June, when Ed's car was mown down by a large transit van heading in the opposite direction. No one has satisfactorily explained what Ed's car was doing on the wrong side of the motorway, but investigators say the half-drunk crate of scotch on the back seat played no part.

The occupants of the offending van turned out, ironically, to be members of the ZZAP! editorial team who were in the midst of their move from Yeovil to Ludlow. It would seem someone had forgotten to inform Ed that the Yeovil office was closed, and it is presumed he was dashing down there to get his reports in.

Ed Banger's rumpled face will be greatly missed by the ZZAP! team, who had almost got used to him.

NEW ADVENTURE INTERNATIONAL ADVENTURES

From the desk of our International Romance Correspondent
Adventurers will be well pleased with **Adventure International**'s latest announcement. *Robin of Sherwood, the Fantastic Four* and *Terror Tunnels* are to be released shortly.

Fantastic Four is the third in the Questprobe series which features adventures containing characters from the highly popular American Marvel comics. Joining the Hulk and Spiderman come the world's most famous comic quartet. The ever luvin' Thing, Mr Fantastic, the Human Torch and the Invisible Girl will all be included in what promises to be another Adventure International classic.

Robin of Sherwood is based on the successful and highly acclaimed TV series. Written by **Brian Howarth** of *Gremlins* and *Supergran* fame this could well continue the success generated from his earlier adventures. With the interest and following gathered from the exploits of Robin and his merry men on telly, this could well convert many non-adventurers.

A classic adventure seems to be the theme of *Terror Tunnels*, with 100 locations, fully animated monsters and a Dungeons and Dragons type scenario this promises to be an Ultimate type adventure with true adventure overtones. I'm sure the White Wizard will be one of the first to receive these so keep watching his space.



THE BIG FIST

The World Karate Champion 82-84, **Jeoffrey Thompson** was beaten by 15 year old ZZAP! reader **Sammy Patel** from Wembley when the two had a bout of **Melbourne House**'s new martial arts game *Way of the Exploding Fist*. The fight took place at the Commodore Show in London during June, and Sammy was the overall winner of the high score competition held on the Saturday. His final score was 13,200, but since then scores of over 50,000 have become common place.

The game is endorsed by Jeoffrey Thompson who commented, 'I didn't think I would find anyone to match me, but *Exploding Fist* gave me my hardest fight yet!'



82-84 World Karate Champion, JEOFFREY THOMPSON with 15 year old ZZAP! reader Sammy Patel.



KONAMI/IMAGINE DEAL

A bit more from the Armchair . . .

Talking of which . . . Imagine have got the rights to convert several of the excellent Konami/MSX (AAAAAAGH!) arcade games to the 64. Some of these are very well known, but some, although excellent, never made it into British arcades.

The games to look out for are *Yie Ar Kung Fu*, which has only just reached the arcades, *Konami Hyper Rally*, *Mikey*, which is really fun, and three of Konami's sports simulations — *Ping Pong*, the fantastic *Golf* and *Tennis*. They are also converting the floury *Comic Bakery*, although this is pretty much out of date.

Look out for them over the next few months, they are bound to be big!



MORE CHEAPIES FROM FIREBIRD

Our Budget Range Correspondent phoned in this report at the last minute . . .

The latest silver range game from Firebird comes under the name of *Cylu* (no, don't ask me what it means) and is claimed to be of the same standard as 'the best 3D maze games around'.

The game offers a similar type of view as in Ultimate's *Knight Lore*, featuring isometric projection and 45 degree orientation. Firebird tells me that *Cylu* has very high quality graphics and is of a standard normally associated with games that usually sell for around £9.95.

TOTAL DESTRUCTION MACHINE

From our Flying Correspondent

Ariolasoft's new release *Skyfox* puts you in the seat of a vastly advanced aeroplane. With a really realistic 3D view from the cockpit you have several seek and destroy missions to complete.

Having seen and the aircraft and test-flown it briefly I can report that this could well become one of the biggest games of 1985. The graphics and 'feel' of the plane are fantastic and the game itself gives a truly realistic impression of flying.

There'll be a full review in next month's edition so watch out for it!



A glimpse of Ariolasoft's exciting new release SKYFOX.

MY FIRST EVVA COMMODORE SHOW

Experiences of a young and innocent reviewer cast out into the world of Commodore animals.

When we booked a stand at the Commodore show I was really pleased. I haven't been to one before, especially as a trader, so I looked forward to this meeting of all the important (that's us) members of the Commodore Industry.

After setting up the stall we suddenly discovered that there was no power supply. Whooopee! So, off trotted Franco Frey to get an electrician over. Back he came with the electrician and after a few minutes connected the stall up to the power.

As you can imagine we were all really pleased. We were getting slightly agitated since we hadn't played *Dropzone* for a few hours. Imagine our horror when we got a bill from the electrician for £100. What a rip-off! Franco could have done that on his own.

Feel robbed and decide to take an early walk round the show. Lots of traders and distributors here and they're selling most of their games at ridiculously low prices. The trouble is that I've got them all. Decide to have a look at **Mirrorsoft**'s stand. See *Spitfire 40* and beat hasty retreat lest anyone should recognise me and remember my review.

Pop up to **Melbourne House**'s stall and have a quick go on *Way of the Exploding Fist*. Tell Paula Byrne that it is going to get one hell of a review. Then ask for lots of 5p pieces as we have started to sell ZZAP!s in large amounts and everyone's giving us £1 notes (and those pathetic coins). Go back to the stall under weight of massive bags of 5p's.

Chat to people for a while and show them *Dropzone*. Notch up a quick 500,000 and make people ill. Think that will be a good enough high score for the day and the machine is promptly turned off. Don't play *Dropzone* properly for the rest of the day.

Trot up to the huge **Commodore** stand and have a look around. All those boring business machines and those fat businessmen — booooorrring! The only decent thing are the girls. Go round back of Commodore stand and have a listen to some of the music processors. Pretty good sound, but not for your average musician, unless your Dad's called Phil Winsor.

Have a look at other stands including Jeff's, complete with moronic bunch of Jeff worshippers. He'd get more out of mountain goats

See **Tony Crowther** and chatter away for a while before having a look at *View to a Kill*. Ooops! Better not say anything but I think it's a no-no. Ask for tee-shirt but get told to come back at the end of the day when no-one's watching.

Watch the robots for a while and ponder on a robotic article. Is anyone interested in robots? I am. Go on the scavenge for review copies of games. Pick up *Match Fishing* (glurk!), *The Chess Game*, *Tennis*, *Stop the Express* and *Lands of Havoc*.

See old, old mates who I haven't seen since I left Aberystywth so disappear into the bar for a quick bevvy or two. Joined by a merry Tony Crowther and **Domark** team — joined later by a one-over-the-top Minter.

Have nice argument about *Mama Llama* review and leave bar feeling happy. Opinion of Jeff reaches the lowest of the low.

Wobble back to the stall and sell heaps of magazines to the multitude of people visiting the stand. Talk to them about all sorts of things and make lots of friends.

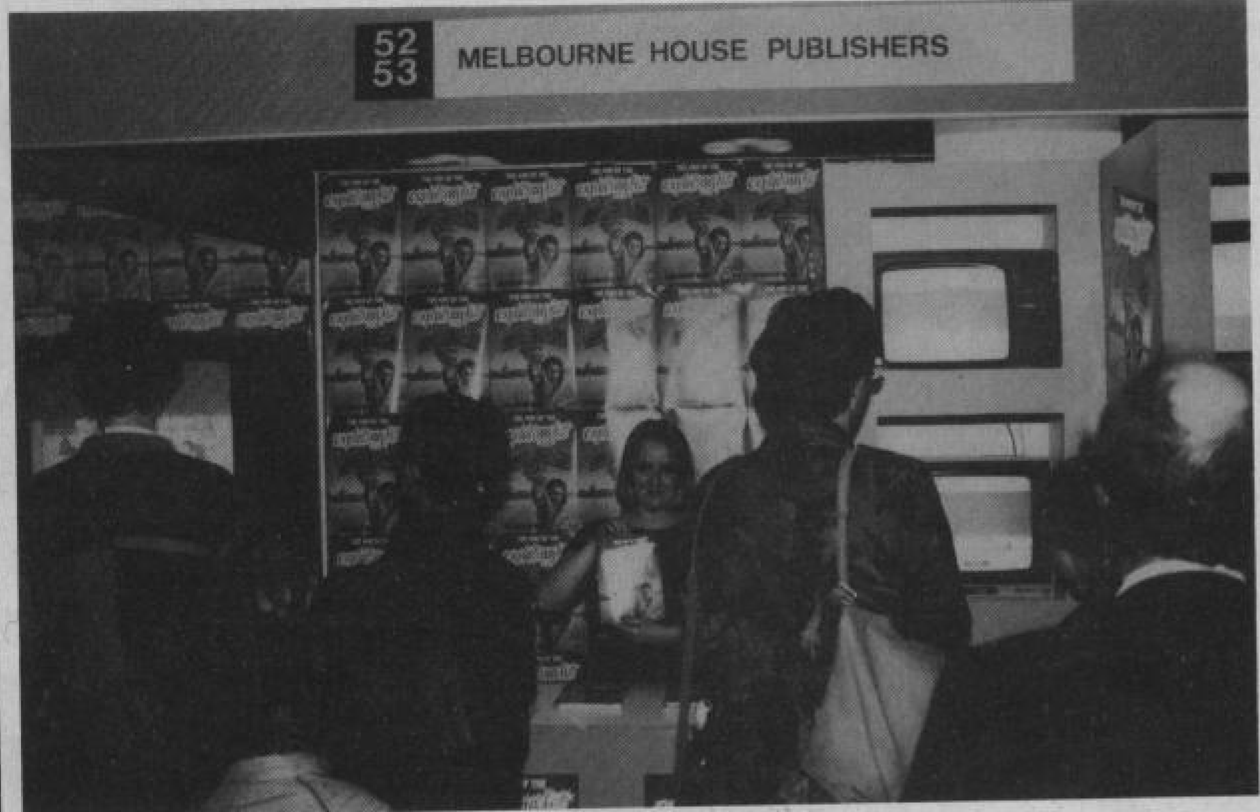
Later on see *Elite*. Begin to get really bad feeling that letting Bob review it on his own was a bad mistake. It looks reeaaally bad. Lots of flicker and it moves at about 0.00234 mph. Get some highscores in competition downstairs and am promptly told that members of the press aren't allowed to compete. Rotten toads.

Wander about later on and go to **Incentive**'s stall and scrounge a *Confuzion* sweatshirt and game from Ian Andrew. Also have a go on *Moon Cresta*. If it weren't for these kind-hearted people I'd have to go around nude. Watch Franco get digitised on the next stall. He looks really squashed in computer graphics. He decides to stick to photographs to show off his good looks and machismo.

Get back to stall to find that most people are going which is a relief 'cos I'm knackered! Retire to hotel room and watch 'Dogs of War' (without sound) and 'American Gigolo' (boooring). Decide that Commodore shows are really quite fun.



Ian Andrew on the Incentive stand.



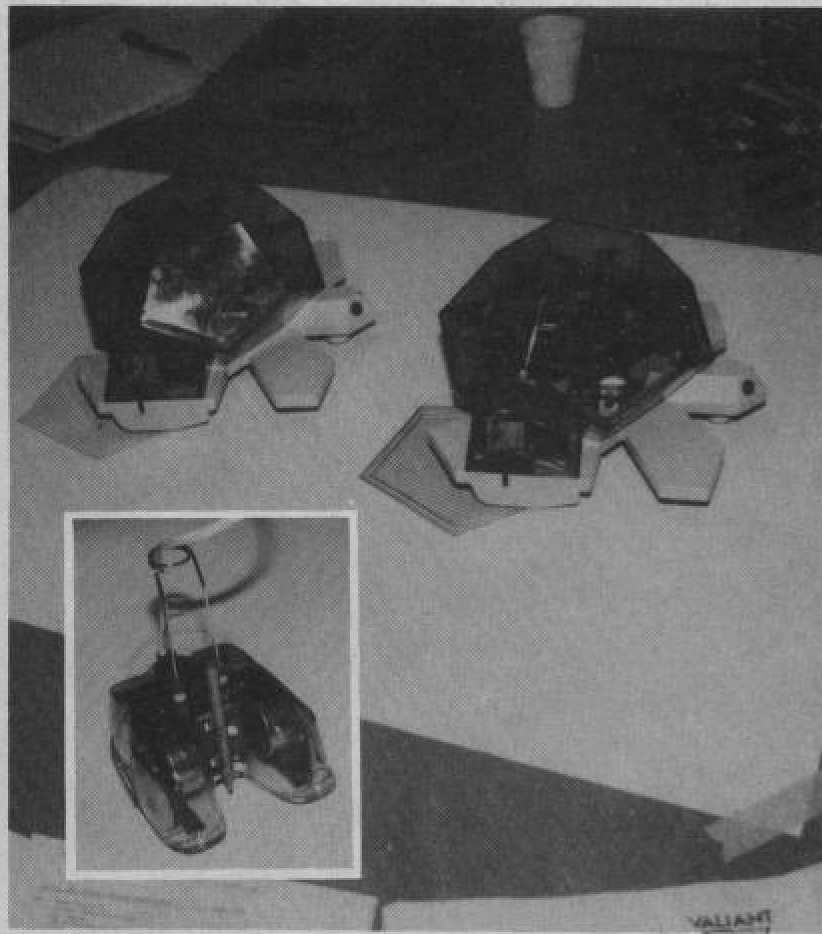
Paula Byrne fends off flying fists on the Melbourne House stand.



Charm and Machismo squashed — the digitised features of ZZAP! Techno-kid, Franco Frey.



Rignall's back and Penn's side on the ZZAP! stand at the Commodore Show.



Who's interested in robots? These were quite interesting and it would be nice to do an article someday soon.



ZZAP! TEST

CLUMSY COLIN

Mastertronic, £1.99 cass, joystick and keys





Mastertronic keep up their recent high standards of quality with their latest release. Clumsy Colin is an excellent game with high addictive qualities which kept me returning for 'just one more go'. The graphics are very good with the nicely detailed 3D town which gave a really realistic feel as I zoomed about the landscape. It was also great fun trying to ride over the roller coaster and tackling the scaffolding on the building site. The sound is great too with a funky tune adding to the game immensely. Although the controls are rather fiddly the game makes it well worth persevering. I don't want to say this (but I will) as this is now becoming a Mastertronic cliche but I can think of a lot worse things you could buy for £1.99.

Computers and crisps haven't really gone together until now. Master tronic and KP crisps have joined forces to bring KP's marketing character to your 64. It's all been worthwhile too, and although the end result boils down to being a collecting game it's definitely one of the better ones.

You take the role of Clumsy Colin the biker and you've got to go out on your bike and collect items scattered throughout the 'softsolid' 3D town. The town has roads, houses, lakes and rollercoaster type constructions. The items you have to collect will eventually help you overcome the various obstacles littered over the landscape.

You commence the game outside the town's petrol station, and have to return here when your bike's fuel starts to run low (although one of the items you can pick up later on in the game is an enlarged fuel tank). Once you start you are given a time limit to collect the first item, which is somewhere in the landscape. Luckily your bike is able to go off the road, although you have to be careful not to ride into the myriad of fences and walls.

Once an item has been collected the time remaining is converted into points and another time limit is given. As the game goes on the objects are put in less accessible places and eventually you have to use all your skill to reach an item. For example you have to use ramps to jump fences to collect an item totally fenced in.

The town is quite large and 'wraps round' so it's possible to keep on travelling on the same road until your fuel runs out.



On first viewing this game presents similar graphics and control to Ant Attack but much faster. The fiddly control took a bit of getting used to, being rather like Asteroids. As soon as these were mastered I found myself really enjoying myself as I whizzed about the town. The sound is a very jolly tune and I soon found myself singing along with it after a few games. The only disappointing aspect is the actual biker himself who is not very well defined. Overall this is an amusing game to play and can present hours of fun to both novices and video aces alike at the amazing Mastertronic price of £1.99.



One of Mastertronic's latest and certainly one of their greatest releases to date. It doesn't offer anything outstandingly original, but that doesn't matter — what it does offer is many hours of enjoyable and frustrating play. The graphical representation of the town is very good, although Colin himself is rather poor, and the scrolling is first class. The music is the best piece yet from Mastertronic as are the sound FX and both are very good. The game is great fun to play and is a nice variation on the pick-em-up theme — and at such a low price!

Presentation 60%
Nothing special, but adequate.

Graphics 81%
Solid, fast 3D graphics.

Sound 80%
Funky tune, reasonably jolly.

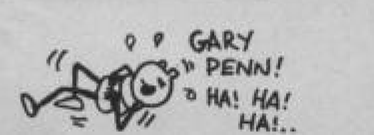
Hookability 88%
Whizzing round on your bike has never been so much fun.

Lastability 77%
It will take many enjoyable games to collect all the things.

Value For Money 91%
Two quid seems positively criminal!

Overall 83%
Good game, low price, can't be bad.







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JACK CHARLTON'S MATCH FISHING

Alligata, £6.95 cass, keys only



David Thorpe's serene lakeside view sets the scene for a day's fishing at the numbered pegs.



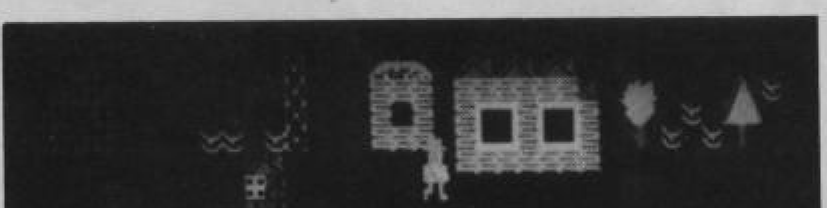
This unconventional game is the computer version of the very popular fishing board game in which the player competes against other human players rather than the computer.

The program simulates a day out match fishing beside a very attractive lake (the scene was designed by loading screen designer, David Thorpe). The game caters for up to eight anglers all of whom must enter their names at the start.

The contest may last for anything between 1 and 90 minutes, the desired length being entered at the start. Once under way each player is allocated a 'peg number' around the lake's edge and is given detailed descriptions of the conditions of the bank and surrounding waters. For example, the player might be told: the section has two large trees adjacent to the peg and the water, which is only between seven and twenty feet deep and has a lot of leaves and twigs on the surface. To a non-angler this might suggest the use of a luminous hook and a

CAPTIVE

Mastertronic, £1.99 cass, joystick or keys



Another arcade adventure that drops you in a large scrolling landscape. Here the hero is in the town.

This is the second arcade adventure to come from Mastertronic and is the follow-up to (strangely enough) their first offering, *Spooks*. It looks very similar to *Spooks* and follows the same sort of approach in both format and play. This time however, you find yourself lost deep in the Glen of Coloured Corpses from which you must escape — Coo!

The playing area is of large proportions and scrolls in eight directions as only a small part of this playing area is shown on screen at one time. The location display is at the top of the screen while a set of selectable actions available, along with any objects carried, is displayed on the lower half of the screen.

The game starts in a small town but through exploration you discover forestry, a river, a graveyard and a castle! The view is of a near plan-view with yourself and any objects/nasties displayed side on (as in *Spooks*). You can walk freely around the 'island' and its dead-ends but there are 'doors' that can only be passed if you're carrying the correctly coloured key and there



I enjoyed playing *Spooks* and I found *Captive* just as, well (dare I say it) captivating. The graphics and sound are as poor as *Spooks* but it doesn't really matter as the game is a good one. There are some nice touches which help it along, such as the helicopter and the scrolls (abilities). It may not appeal to all arcade-adventurers due to its apparently simplistic nature, but it's one that you should give a go as it is quite tough and fun to play.



WIN A WEEK'S ADVENTURE HOLIDAY!

Plus a full set of fishing tackle!

Keep your hook baited for next month's entry form to the ALLIGATA *Jack Charlton's Match fishing* Competition in ZZAP!

There will be details on the competition which features, not surprisingly, lots of fish. It's well worth nipping out to the local library if you aren't up on your gilled finnies, because the first prize is a entire week's adventure holiday for the lucky winner as well as a very comprehensive set of fishing tackle. More on that next month. Additionally, Alligata are offering 50 runners-up the board game version of Jack Charlton's Match Fishing.

MORE NEXT MONTH. . . .

torch but whatever tackle you decide on you must choose the most appropriate from the tackle section.

A choice of rods, floats, reels, lines, baits and hooks is offered. At this stage you must specify the type of cast — strong, medium or weak. When all of the players have selected what they assume to be the most appropriate tackle the game moves onto the actual fishing.

A page of instructions explains that all of the contestants must gather round the computer. They will be shown a picture of the lake with the eight pegs around it. When a player's peg flashes it means that a fish has taken the bait and the player who's peg it is must dash to the computer and press the appropriate number to strike. At any stage during the wait you can ask to see your peg description and change tackle if required.

At the conclusion of the selected period of fishing the results are displayed. Each player's catch is displayed in an order dependent on the total weight of fish caught. After which it's down to the local boozer for a few pints and the traditionally furious arguments about the ones that got away.



Angling isn't, I know, everyone's cup of tea, and yet it is the most successfully enjoyed sport in Britain. As a matter of fact, I don't mind the odd hour or two spent on the bankside of some rivers around here. Match Fishing is actually quite a successful implementation of the sport — not an easy one to translate to the computer, and here they have done it with reasonable elegance. Quite clearly, this program isn't going to have the wide appeal of say a Dropzone, but if you are keen on fishing, then this should fit the bill nicely, and it especially comes into its own with several players competing. The version I saw allowed rather easy access to the BASIC program, and error trapping could have been better, but Alligata say there have been considerable improvements on that score since. While I am interested in fishing I do not consider myself an expert but the game certainly seemed to pose the sort of problems that any match fisherman would have to face. Interesting for anglers.

Presentation 73%
Straightforward packaging, but good instructions and a friendly front end.

Graphics 51%
Visuals don't play a great part, lakeside scene is nice (though, oddly, better on the Spectrum version).

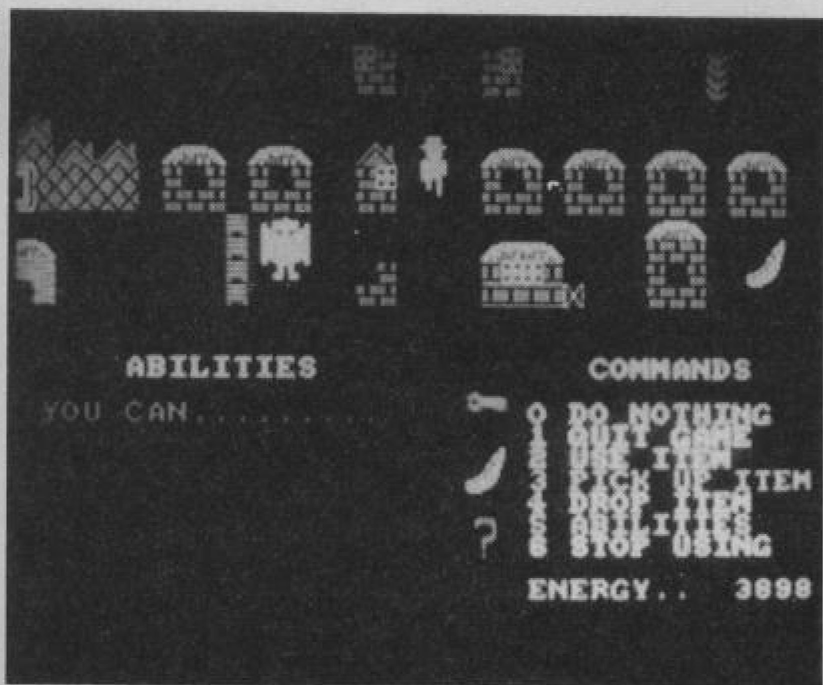
Sound 2%
Apart from occasional beep, there isn't any — riverside quiet!

Hookability 64%
Easy enough to get into and fun in a group.

Lastability 72%
If you like it, you're going to play for quite a while.

Value For Money 68%
Good value for fisherpersons.

Overall 70%
An interesting game to be commended for trying something new, probably has limited appeal for those who prefer making a lot of noise on the river bank.



are nasties that pop up in the form of the Messengers of Doom. These appear, move a bit, then disappear just as swiftly and are deadly to the touch.

The keys, amongst many other objects, are scattered about the island and can be picked up. Only three objects can be held at one time though. There are quite a few objects to be found and utilised correctly including a crucifix, a gun, a shovel (very handy), mushrooms and even a helicopter! The helicopter, as well as the gun, once found cannot be used until the correctly filled out scroll is carried. About the landscape there are several scrolls and on each there are words to the effect of 'This certifies that (your name to be typed here) is able to use a (object, eg gun)'. This introduces a new feature over *Spooks* in the form of abilities.

Pressing the fire button on the stick enables you to select one of seven actions — DO NOTHING (in case you selected the action option by mistake), PICK UP AN OBJECT, DROP AN OBJECT, USE AN OBJECT, QUIT GAME, ABILITIES (perform a specific ability) and STOP USING (an object/ability). To pick up an object you simply move over the required object, press the button, select the PICK UP AN OBJECT option and select in which of the three positions you wish to put the object in. The same sort of thing applies with dropping an object, using one and stopping using one. If the QUIT GAME option is selected a countdown to the end of game begins which can be stopped by pressing the button.

There are also items of food about the plains that can be picked up and 'used' (ie eaten) to gain extra energy, which feverishly ticks its way down in the bottom right of the screen. Should this energy reach zero or you should run into a Messenger of Doom, then the game is over and your score is displayed along with the high score.

Presentation 65%
Average packaging but easy to use playing options.

Graphics 41%
Fairly simple with minor detail and passable scrolling.

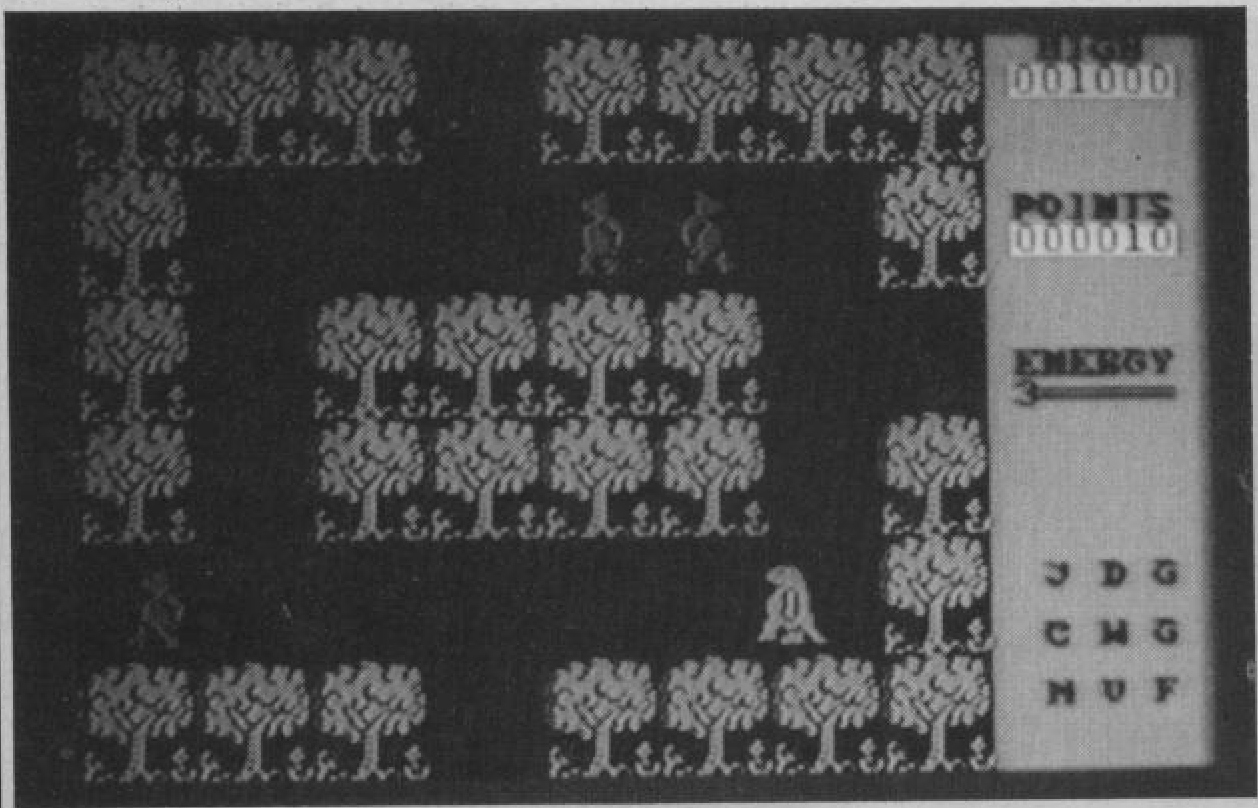
Sound 38%
Rather poor and grating tune.

Hookability 68%
The usual exploration urge.

Lastability 70%
Large terrain and tough to finish.

Value For Money 75%
Good little arcade-adventure for little dosh.

Overall 61%
By no means outstanding but still pretty good.



Using rather large block characters, LANDS OF HAVOC almost manages to look like Ultimate's Spectrum game, Sabre Wulf.



It's a shame such a poor game resides behind the extremely sophisticated packaging. The instructions are nicely presented and the postcard like maps well drawn, glossy and colourful. The game's graphics are very disappointing being small, one colour and badly animated. The thing you have to control looks really odd and when walking about looks like an epileptic dinosaur. The landscapes are all one colour and unimaginatively defined, making the game look very bland and boring. The game itself can be played at various speeds and at top level is very fast indeed, and it takes quite a bit of skill to zoom round the maze and shoot the nasties. A lot more could have been made of this but as it stands it is just a very mediocre aardvark taking a lot of ideas from the excellent Sabre Wulf.

LANDS OF HAVOC

Microdeal, £9.95 cass, joystick and keys

When I first looked at the games instructions I thought this was an Ultimate game. They're very cleverly produced to look like a set of Ultimate instructions, being printed on the same paper with the same type and Ultimate style border.

In fact, the similarity doesn't stop there. The game itself is a rather poor copy of *Sabre Wulf* with worse characters than the Spectrum game. The instructions are really unhelpful, even worse than Ultimate's usual ambiguous offerings and the only information I could glean from them was that to get on in the game you had to find a book. Once I had found that I would learn more of the game.

Once the instructions had been digested it was to the computer to play. When you start you are given a certain amount of time to arrange the postcard like maps suppplied with the game into the order the computer states. Once that is done you can play the game. You've got to explore the maze like landscape in true *Sabre Wulf* fashion and you are relentlessly attacked by lots of nasties which 'materialise' out of nowhere Ultimate style.

The lands themselves are are quite large — there are 2,000 screens to explore. At the speed your character moves this doesn't take long to get round. Your character is an odd one, it looks rather like a laser-spitting Tyrannosaurus Rex but most probably isn't.

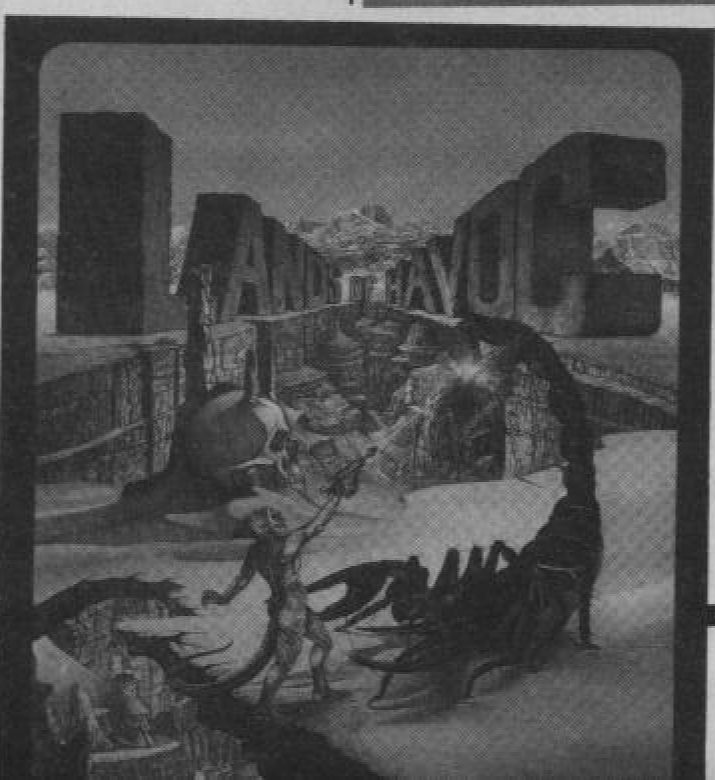
There are nine sections of landscape and you can freely travel from one to the other. They all look very similar, being the same maze type, it's just the actual walls of the maze that change.



When I first saw this I thought it was a Spectrum game. The boring colours and horrible tune gave the impression of an extremely pathetic copy of Sabre Wulf. *Exploring the lands was quite good fun though, with lots of horrible nasties to be zapped with your laser firing prehistoric reptile. There are plenty of screens to go round and, if you like this sort of game, lots of challenge but, if you don't like* Sabre Wulf *I'd steer well clear.*



Hmmm! The packaging and instructions seem reminiscent of some other company. 'Ello! This game looks slightly familiar, too . . . I know— Sabre Wulf! *Yes,* Lands of Havoc *is in fact a version of that old Spectrum classic — and not such a good one at that. I thought the graphics were rather poor and the tune (!) drove me out of my skull. Still, if you're a fan of the original and can't wait until the release of the official version, this might keep you quiet 'til then, but not for long.*



Presentation 84%
Very well packaged, good instructions plus handy map cards.

Graphics 31%
Not a lot on screen and even then it's of poor quality and single colour.

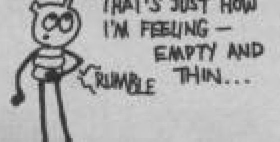
Sound 29%
Unbelievably repetitive and irritating 'tune' (for want of a better word).

Hookability 41%
The playing area is so monotonous and bland that you won't want to explore too far.

Lastability 32%
There's nothing much of interest to keep you playing for long.

Value For Money 39%
Seems rather expensive for such great packaging and poor game.

Overall 36%
A very empty and thin arcade-adventure.

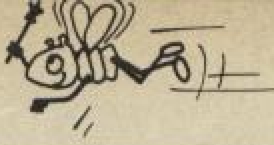


GET THE PICTURE GET THE PICTURE

STUNNING SOUNDS, AMAZING GRAPHICS, ACTION!



ACTION! STUNNING SOUNDS, AMAZING GRAPHICS



ZZAP! TEST

ELIDON

Orpheus, £8.95 cass, joystick or keys

Deep within a beautiful, enchanted forest grow the seven flowers of Finvarra. These flowers have been woven into a garland and are said to be fit for a queen to wear upon her head. Alas the flowers need to bloom and this is where you come in as a faerie. In order to get the flowers to open their dainty little petals, seven potions — one for each flower — must be recovered and brought back to the hallowed circle. Then, and only then, can the true nature of the crown be understood.

These potions are scattered about the forest and its multitude of locations. Various items of flora and fauna grace these locations in the form of platforms and obstacles along with the occasional forest inhabitant or two (or even three). The platforms can be stood on, but not run into and flowers, ferns and other plants must also be avoided. Some of these creatures rob you of energy while others send you tumbling.

When moving from one location to another the screen flicks to the next location instead of scrolling. Each location has an exit, or exits, leading from it in one, or all, of four directions. Some locations are dark and foreboding places where all the platforms are invisible. The eyes of jealous tree spirits open and close in the gloom and need to be avoided as they steal faerie dust from you.

Extra faerie dust and lucky charms lie about the forest and may be picked up to replenish energy, although the charms are occasionally deadly to the touch so it's a chance you take. Other useful items may be happened upon such as a set of Pan pipes and a horn. You can only hold three objects at a time and any held are displayed to the right of the screen along with the number of lives remaining, your score and your current energy status.

You start with four lives and lose one each time your energy runs out. On losing a life the faerie's wings are removed and she floats to the ground. If there is nothing below her when she falls she will continue to fall until she hits solid ground.

The faerie is controlled through either joystick or keys. She can fly through open space and hover with the aid of the fire button, but she must walk along the ground and can only take off in an open space. A piece of suitably appropriate faerie music plays throughout the game but can be turned off if so desired. There is also an option to restart and a pause function (yay!) exists.

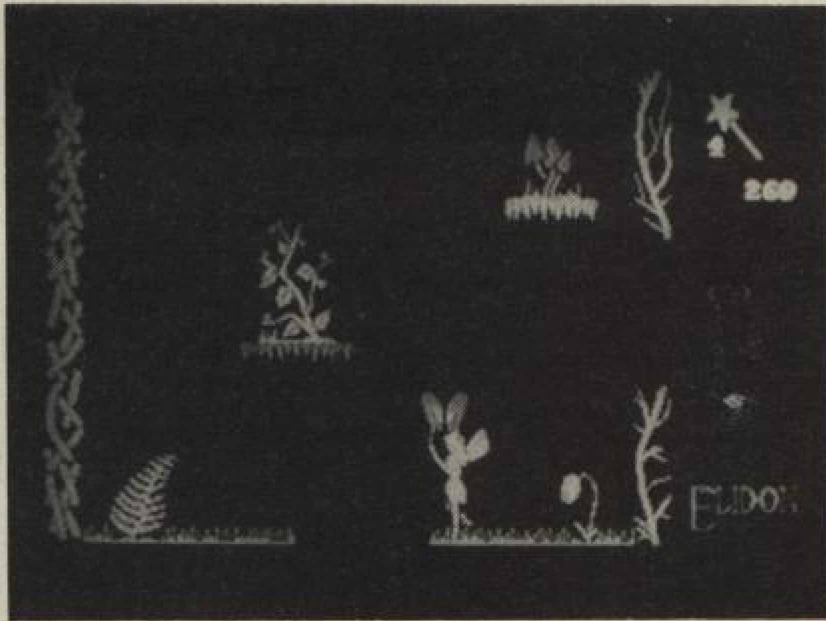
At the end of the game (not THE end as in complete) your score is displayed along with the percentage of rooms explored and a special score verification code.

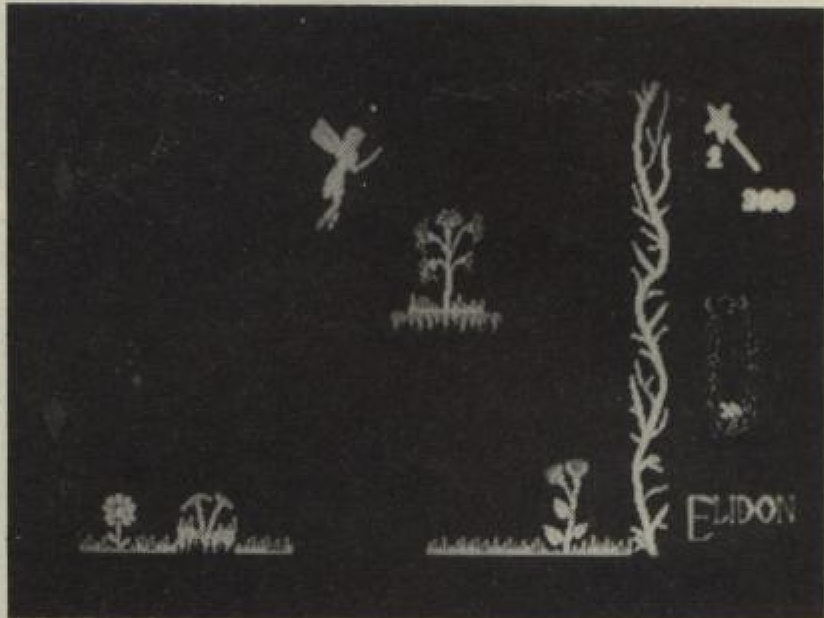


Elidon is a novel new aardvark, and although seeming a little sickly sweet provides a challenging and addictive game. Taking the role of a faerie (for all you Phillip Merchant types that's the proper spelling) was great fun and although the control was a bit tricky at first I was soon happily flapping around the forest. The graphics are very nice indeed, with large, colourful, well animated sprites and lovely scenery. The sound fitted the game really well with a Peere Gynt style soundtrack. There's plenty to explore and the game is tough enough to keep you returning for more. If the game looks a bit soppy and offputting at first, try it. I found it to be really good and it made a change to float happily around instead of zooming about blasting aliens to hell.



The sumptuous elegance of the graphics combined with the comeliness of the music (from Ibson's Peere Gynt by Grieg) makes Elidon as near a trip into faerie land as can be reasonably expected from a computer game. Most games that move from screen to screen without scrolling often become dull because the graphics are less than inspiring. Not so with Elidon I was so captivated by the images and the overall effect that I forgot that my faerie was being chewed by a butterfly. I was sad to realise that in this game butterflies aren't the gay creatures they are cracked up to be, they certainly seem to have a taste for faerie's wings. While there are only seven potions to find some can only be reached by finding and utilising 'tools' which means that the huge maze will have to be explored to its full extent, and that's going to take a faerie long time. The beauty of this game means that you won't begrudge the time you will have to devote to solving it.





Unusually lovely graphics and soothing music turn ELIDON into a peaceful game with a hidden bite.



The graphics on this game are beautiful to look at and give the whole thing an excellent atmosphere — sometimes mellow, at other times harsh and foreboding. The animation on the faerie and the various inhabitants is excellent, with some superb attention to detail.' I found the music was a fitting piece for the game and its mood added well to the overall atmosphere. The sound effects were simplistic but didn't mar the game in any way because of this.

The playing area is large and I found mapping an essential part of play. It's unfortunate that there's not much to do other than avoid and collect as this did start to become a touch monotonous. This is my only real gripe though, as I did enjoy playing the game a lot and I don't think it would look amiss amongst anybody's software collection.

Presentation 84%
Well packaged with attractive multi-lingual instructions and good in-game options.

Graphics 93%
Eloquently detailed, coloured and atmospheric backdrops and sprites.

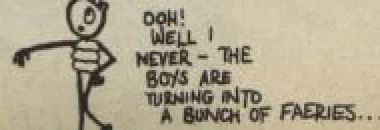
Sound 69%
Pleasant and atmospheric tune but minimal sound FX.

Hookability 86%
Strong urge to be a faerie.

Lastability 80%
Plenty to explore and tricky to solve.

Value For Money 84%
Nice price for a such a *nice* game.

Overall 83%
A good arcade-adventure of exceptional beauty.



ZZAP! TIPS

Gary Penn has several coronaries and multiple haemoraging, as he works his way through the tumultuous mound of hints, cheats, pokes and strategies you've sent in.

BOUNTY BOB STRIKES BACK

Here they are! ALL 25 screens of Bounty Bob in glorious techniblackandwhite for your delectation! Drool over those later screens and see for yourself what an excellent game this really is. All we need now is some tips to go with them . . .

Hello! What's this? Warps! Now that you've been suitably tantalised by the pictures of all of the 25 screens, here are all of the warps to allow you to actually play some of them.

How to warp to . . .

LEVEL 4 - Bob's Playroom
Collect the flower pot on the first screen and press 1 in conjunction with F7 to warp to level 4.

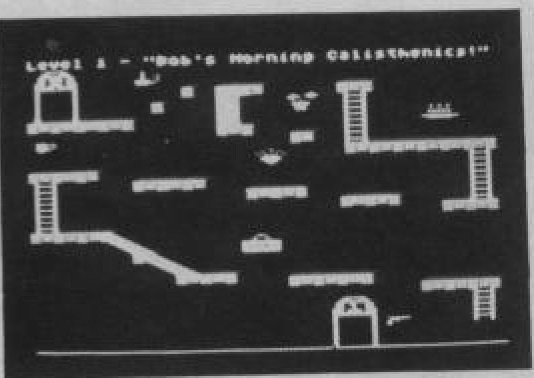
LEVEL 8 - Luxury Transporters
Collect the coffee pot to the middle right of level 5 and press 8 and F7 to warp to level 8.

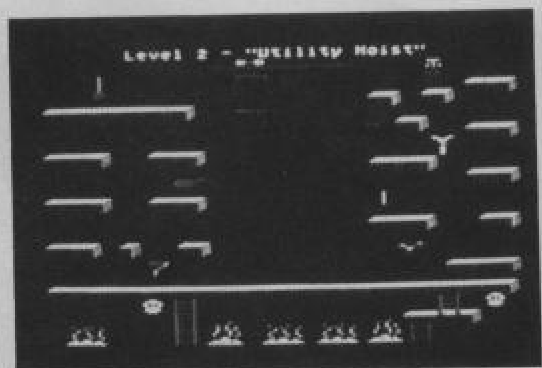
LEVEL 14 - Hydraulic Lifts
Collect the pitch fork in the top left corner of level 10 and press 5 and F7 to warp to level 14.

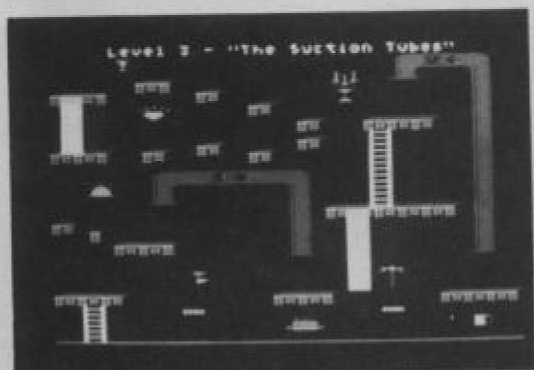
LEVEL 15 - Yukon's Revenge!
Collect the chalice at the top left of the third screen and press 4 and F7 to warp to level 15.

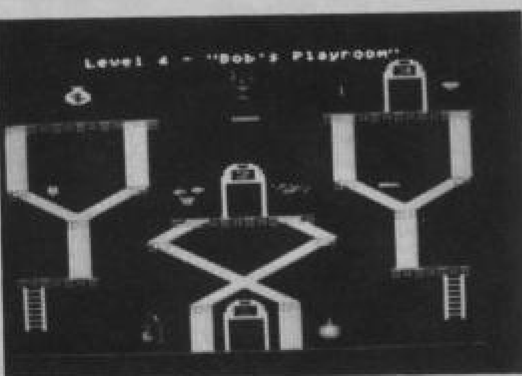
LEVEL 19 - The Sliding Candleabra
On level 16, set suction tube one to the left, pick up the pie and press 9 and F7 to warp to level 19.

LEVEL 22 - Advanced Cannon
Kill all of the aliens apart from the two at the bottom left of the screen by the paint roller. Kill these two after getting the paint roller and press 3 and F7 to warp to level 22.

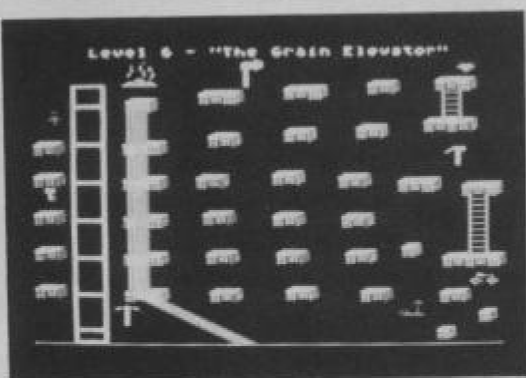


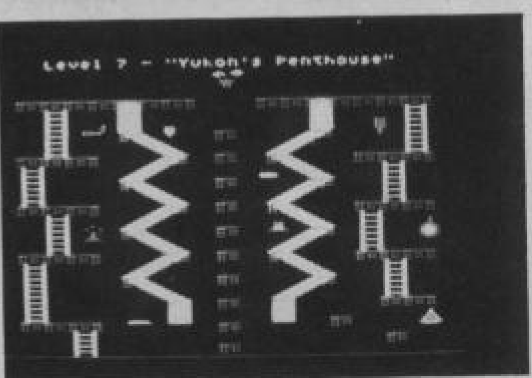


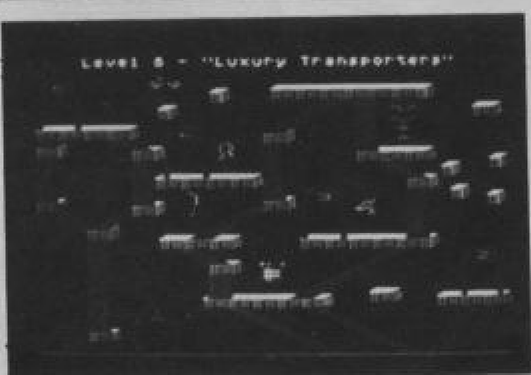


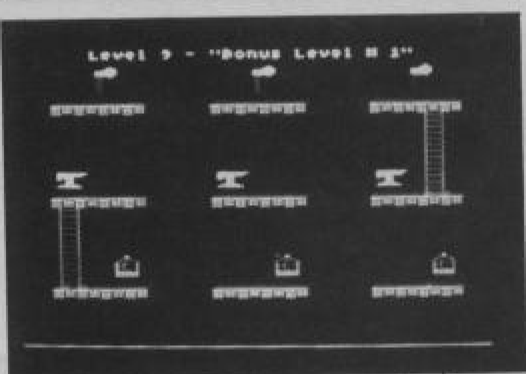


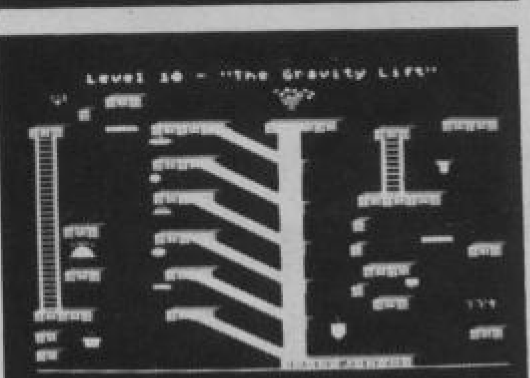


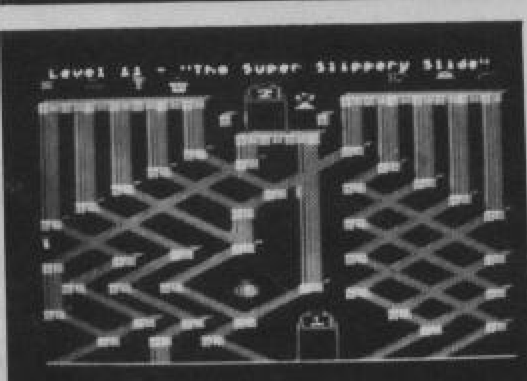


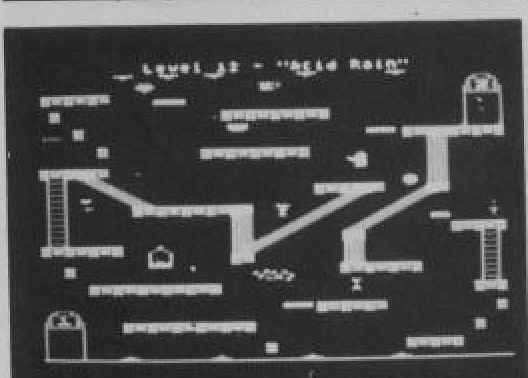














BOUNTY BOB STRIKES BACK

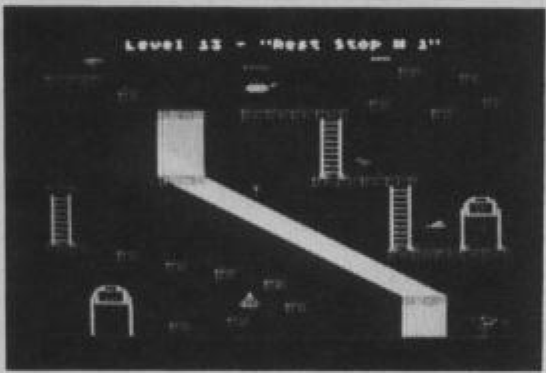
(US Gold / Big Five)

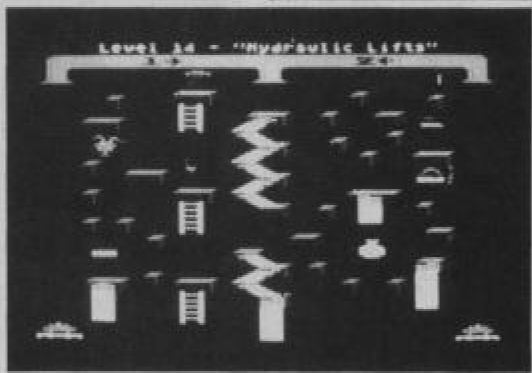
Special Codes

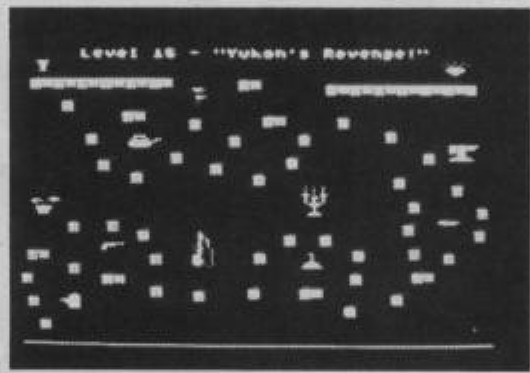
If you ever wondered about the special codes in *Bounty Bob*, ie what they were and how to use them, then wonder no longer for I shall reveal all (well, almost!).

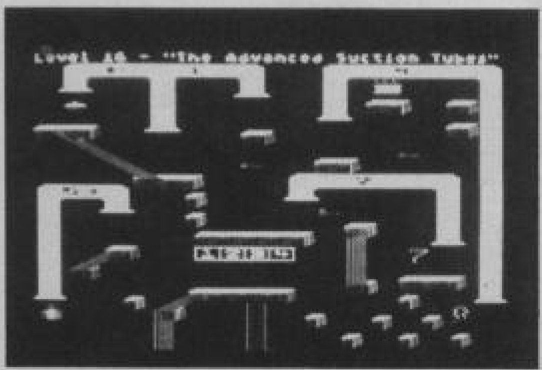
Firstly, how to use the codes. Press F3 to enter the options screen and select the special codes option with the joystick. Select a number, eg 654, and press F3 once again. If nothing happens and you return to the options screen, then the number wasn't at all special and you'll need to try another one. If, on the other hand, a message of some description is displayed then... Yeah! — you've hit upon a special code!

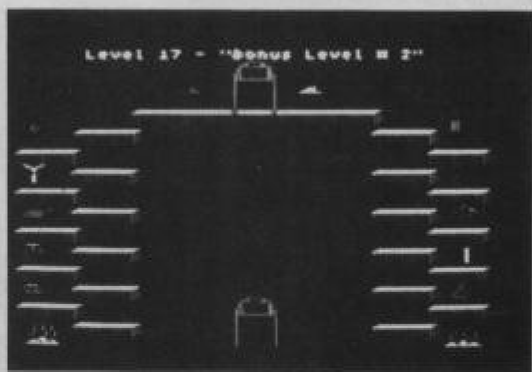
Press F7 twice to start the game, which will now be affected accordingly, depending upon the code chosen.

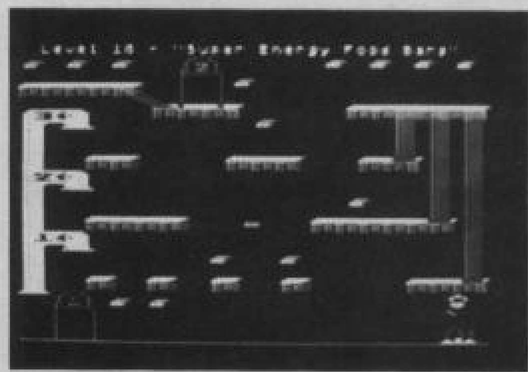


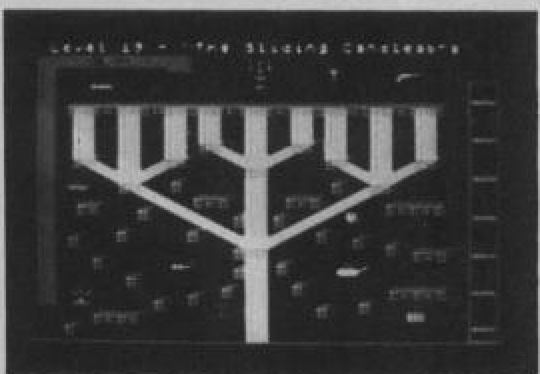


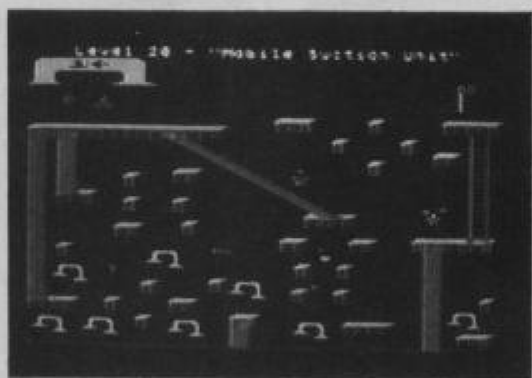


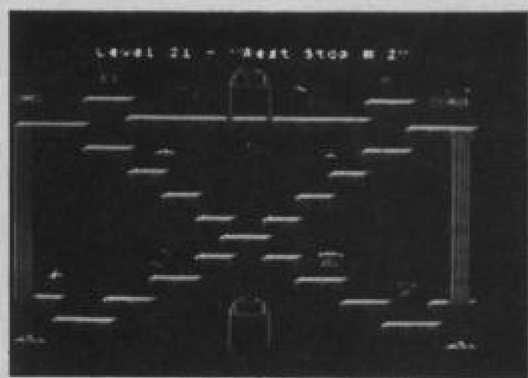


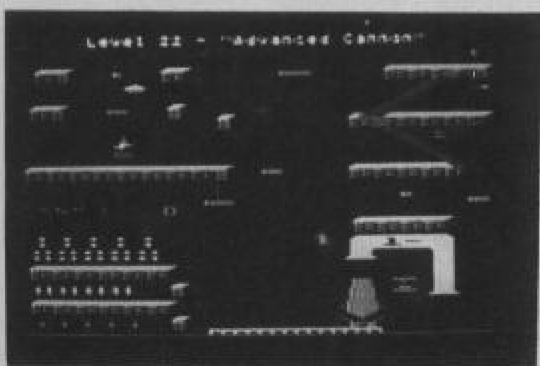


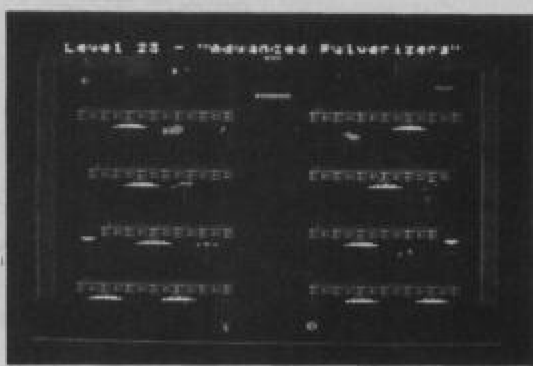


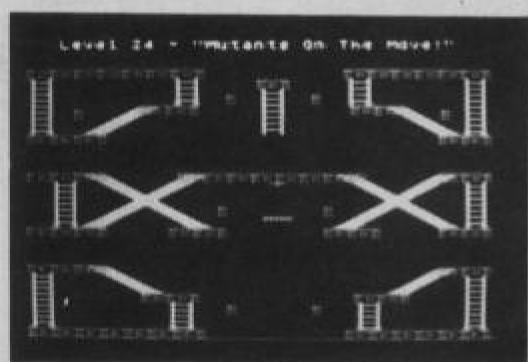


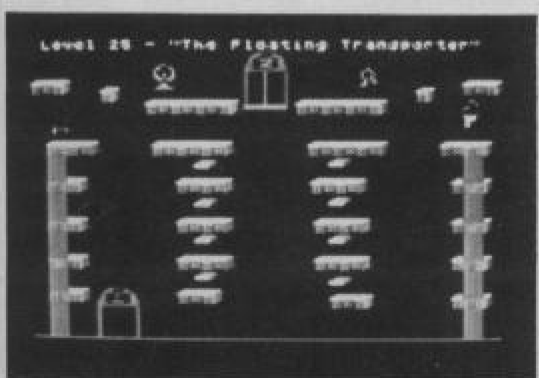








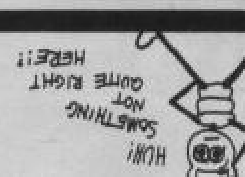




Some interesting special codes . . .

Try entering some of the following special codes:
5, 6, 40, 49, 69, 100, 666, 818, 1000, 2049

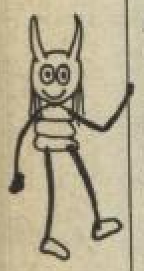
If anyone has any other codes that work, what are you waiting for send them in!



TIPS

DISK DRIVE WINNERS!

At last it can be revealed! The three lucky drive winners . . .
Jonathan Wilson, Newton-Le-Willows, Merseyside
Mr J Ridley, Hornsea, East Yorkshire
Mr N Shevell, Coulsdon, Surrey
Congratulations — your drives should be winging their way to you soon.



ANCIPITAL (Llamasoft)

David the Aardvark (!) of London sent in this excellent method to give unlimited or variable lives in this Minter classic.

Type LOAD (RETURN) to load the first part of the game without running it. Now enter the following POKES:

POKE 1003,76:POKE 2205,32: POKE 2208,230:POKE 2209,1: POKE 2210,0

Now type RUN (RETURN) and wait for the game to load. Once loaded it will not run, so enter one of these POKES:

POKE 19938, number of lives or **POKE 18679,173** (for unlimited lives). Now enter **SYS 16384** to start the game.

He also sent an amazing cheat for Ultimate's *Entombed* in the form of POKES for infinite energy/lives. Rewind the *Entombed* tape to the beginning and type **OPEN 1** (RETURN). Press play on the tape and press the CBM key as usual when FOUND ENTOMBED is displayed. Now enter these POKES:

POKE 783,1:POKE 830,34:POKE 832,48:SYS 62828

The computer will now load for a while. Once it has finished, enter the following:

FOR K=679 TO 767:POKE K, PEEK (K+8192):NEXT
FOR K=828 TO 1023:POKE K, PEEK (K+8192):NEXT
POKE 816,60:POKE 817,3

Now type **LOAD "NOVA"** (RETURN)
NB it is important that you type the file name exactly as shown otherwise you will have to switch off and start again! After this load command is given the border will flicker for a while but the screen will still be visible. When the ready message appears, enter these POKES:

POKE 2208,1:POKE 2213,141: POKE 2214,231:POKE 2215,108: SYS 2128

The game will now finish loading and will start automatically and you should have unlimited energy/lives.

Great stuff David, keep em comin'!

In fact, while we're on the subject of cheating at *Entombed*, here's a couple of bugs to make the game that bit easier . . . Firstly, it's possible to get past the bulls head, the striped disc and the statue without actually solving any puzzles — you can in fact JUMP past these obstructions.

Jump from roughly the position indicated on the diagram and push up as shown. Providing you jump from the correct point you can get past the aforementioned obstacles without too much bother.

The second bug is at the crocodile room (No, not the whipping the disc business!). To save the hassle of getting the extra lives simply walk past the room unitl the door goes off the screen, turn round, walk into the room and voila! — the extra lives are yours!

GHOSTBUSTERS (Activision)

Here's an interesting little trick to make slimer catching that bit easier.

When you arrive at the building, move the first man to the middle of the screen, drop the trap and press fire. Move the second man on top of the first so that only one is visible and wait for the slimer to move near to the trap. As soon as the slimer does so, press the fire button and the slimer will freeze making it easier to catch.

SPY HUNTER (US Gold† Sega)

When the Weapons Van drops you off at the side of the road, slowly edge your way to the right of the screen until you can drive along the black strip at the side. You will now be virtually indestructable and can rack up some rather large scores (Although beware the Enforcer and the Mad Bomber).

BLACK HAWK (Creative Sparks)

Having problems with this excellent Creative Sparks oldie? How about some POKES for lots of lives and entry to any level? Yes?
OK, here you are then . . .

LOAD "HAWK",1,1 (RETURN) and wait for the program to load. Once loaded, enter the following POKES:

POKE 8290, number of lives from 0 to 255
POKE 8294, mission level (0 to 255)

Now enter **SYS 8192** to start the game.

SON OF BLAGGER (Alligata)

Here's a superb cheat to help you get the most out of *Son of Blagger*. Thanks go to **Stephen Kerr** of Islington, London N1 who sent in the following cheat.

Type LOAD (RETURN) and press play on the tape. When the screen displays FOUND SON OF BLAGGER, stop the tape and press RUN/STOP.
Now enter these POKES:

POKE 913,237:POKE 924,126: POKE 925,227 (RETURN)

Type **SYS 849** but NOT RETURN — press play on the tape and RETURN simultaneously. The game will now load but not run. Once loaded, type NEW (RETURN) and type the following:

FOR A=9024 TO 14783:POKE A,0:NEXT and press RETURN

There will be a short pause before the cursor reappears and when it does, enter **SYS 33792** (RETURN) to start the game. The title screen will come up but with no other sprites apart from the Son of Blagger. Now, when you play the game, there won't be any nasties to hinder your progress!

DALEY THOMSON'S DECATHLON (Ocean)

When competing in the javelin, run to the line holding down the fire button (or space bar). Keep holding down the button when you reach the line until the javelin is thrown straight up and . . . a space ship is brought down!

SUPER HUEY — to the rescue!

A multitude of people (including myself, I must admit) have been crying out for some help with the excellent *Super Huey* from US Gold/Cosmi. Despair no longer fellow frustrated fliers, as **David Straw** of Canterbury, Kent has come to our aid with a great set of tips for the rescue mission.

Find the heading computed by the HOM/RES panel (eg 340) and bring your compass heading (COM) to the same direction

As the RES readout changes, continue to match your course (COM) to it. These headings will lead you to the stranded personnel. If the RES indicator flips between 000 and 180 or 180 and 000, then you have crossed over the target position.

If you are unable to follow the course directly and the RES indicator flips between a North and South heading (eg 340 to 200) the target has been crossed. At this point the heading is either due East or due West depending on the direction of the flip (eg a flip from 280/350 to 190/260 will mean the target is due West and a flip from 010/080 to 100/170 means the target will be due East).

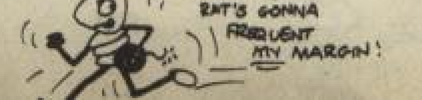
If the RES flips between an East and West heading (eg 290 and 070) then this indicates the target is either due North or due South (eg a flip from 280/350 to 010/080 means the target is due North and a flip from 190/260 to 100/170 implies a heading due South). Once you are over the target (the RES flips between 000 and 180 or vice versa) the survivors will fire a flare to indicate their position.

When landing, keep the helicopter facing in the same direction constantly. Take the helicopter down until the sides of the mountains are about three inches apart. Pull up and wait until the sides of the mountain have disappeared from view before going down again. This way you will lose height safely.

After landing and rescuing the stranded personnel, enter the VOR command on the onboard computer and the NAV instrument will give you the heading back to base.

ROLAND'S RAT RACE (Ocean)

If you're getting problems in completing this game, how about trying out this superb cheat from **Richard Hutchinson** of Mosborough, Sheffield. Simply enter **YOUNG.ONES.** (including the dots) in the high score table and you will have unlimited energy and glue the next time you play. A cheat that certainly shouldn't be sniffed at!

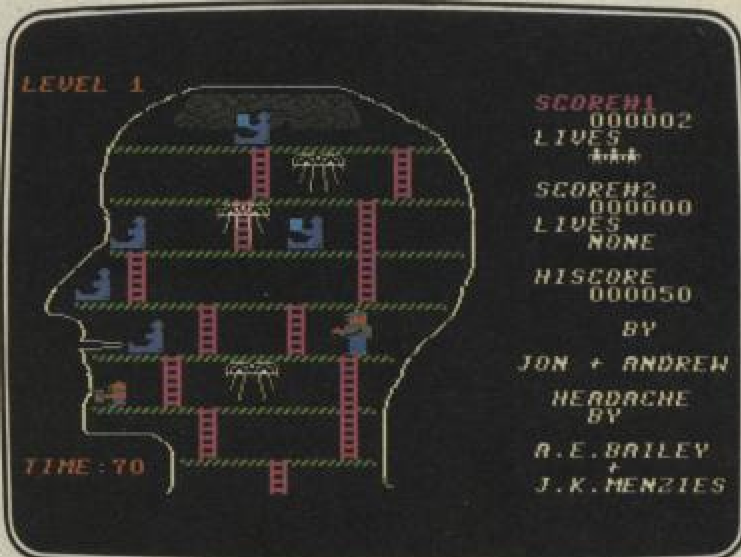




SILVER RANGE . . . Seeing is believing



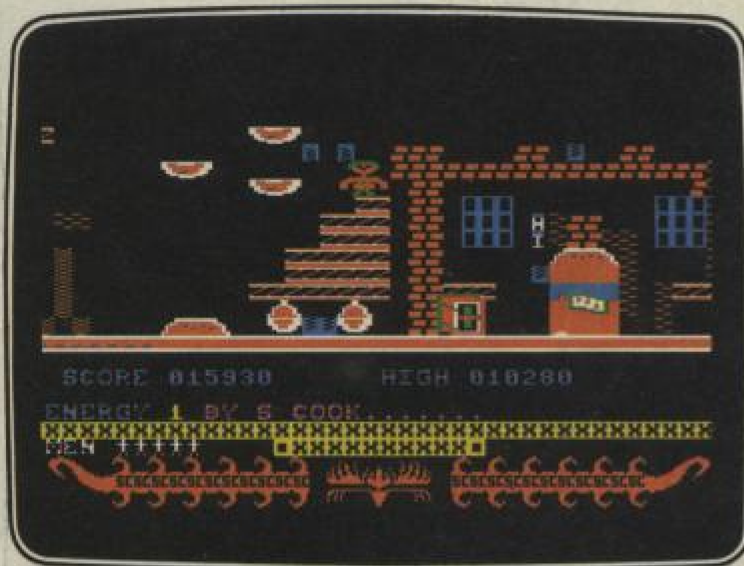
GOGO THE GHOST Arcade/Adventure
150 different haunted castle chambers



HEADACHE Arcade
Nervous Ned's quest to serve the Brain



CHICKIN CHASE Arcade
Ruling the roost can be a hard life



CIRCUS CIRCUS Arcade
Twenty circus rings to escape

FIREBIRD SILVER CATALOGUE

COMMODORE 64

015 **MR FREEZE** Arcade/Strategy
Six compartments, each tougher to de-ice
017 **BOOTY** Arcade/Adventure
Twenty holds full of pirate loot
018 **EXODUS** Arcade
Strange creatures emerging from the pits
019 **HEADACHE** Arcade
Nervous Ned's quest to serve the Brain
020 **ZULU** Arcade
100 golden masks hidden in a magic maze
024 **GOGO THE GHOST** Arcade/Adventure
150 different haunted castle chambers
028 **ESTRA** Arcade
Recover the sacred statue of Estra the Snake God
032 **SUBSUNK** Adventure with Graphics
Trapped on the sea bed in a scuppered submarine
034 **THE HELM** Adventure
An amusing, stylish text adventure
038 **CHICKIN CHASE** Arcade
Ruling the roost can be a hard life
041 **CIRCUS CIRCUS** Arcade
Twenty circus rings to escape

VIC 20 (UNEXPANDED)

002 **MICKEY THE BRICKY** Arcade
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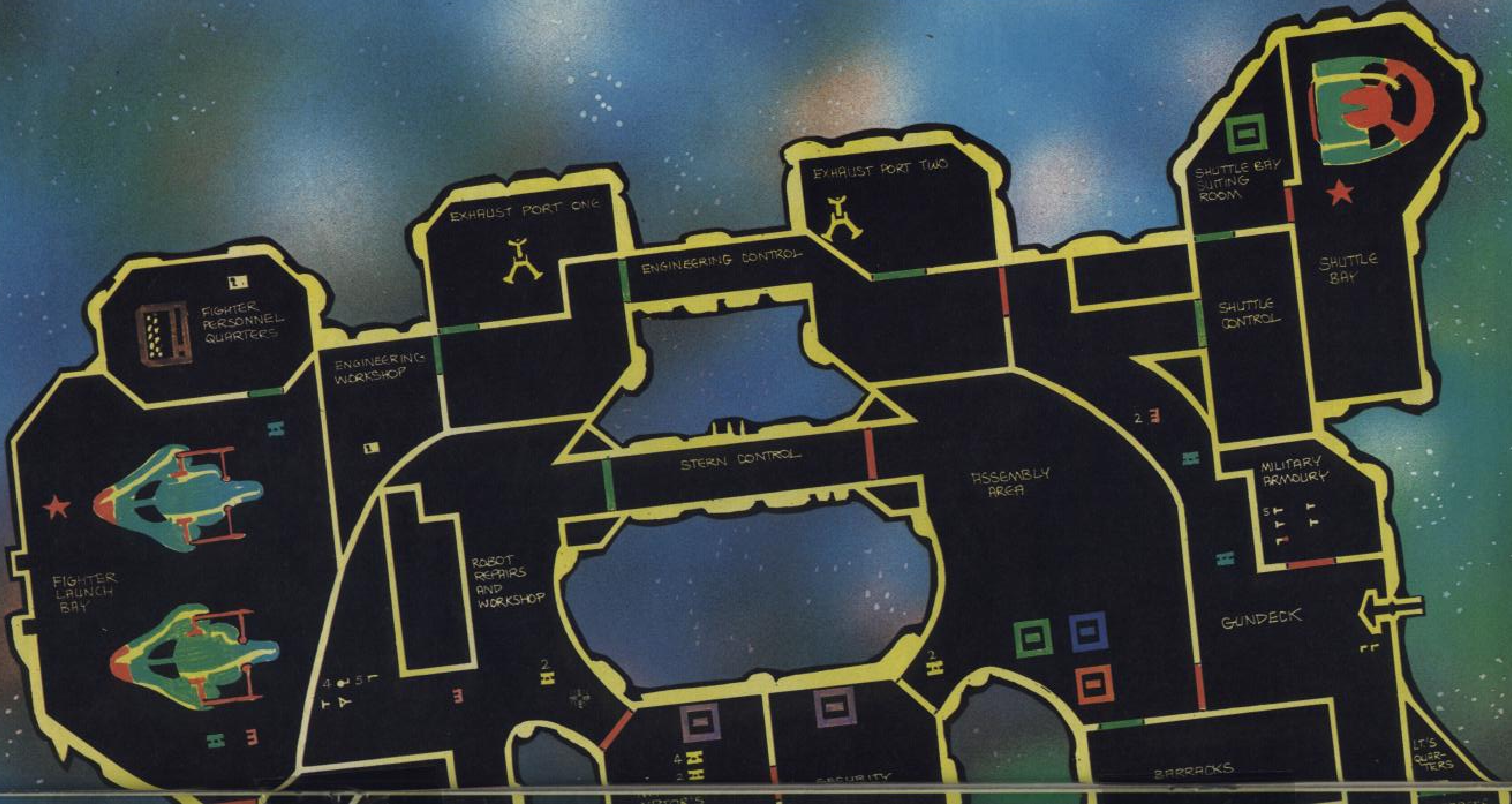
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THE MAP

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- SELF DESTRUCT UNIT
- TIME DELAY UNIT
- BOMB
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SCIENCE AND INFORMATION ACCESS
SCIENCE CENTRE
INFORMATION CENTRE
SUIT LOCKER
SHUTTLE BAY
MAP DRAWN BY OLIVER FREY BASED ON



TIPS

Last month I couldn't get over the amount of *Airwolf* maps and tips sent in (and they're still coming!). This month, it's been the turn of Beyond's *Shadowfire* — and I'm even more astounded! Some of the maps are brilliant as are some of the tips, and Beyond have been kind enough to donate five *Shadowfire* T-shirts for the five best sets of *Shadowfire* maps and tips sent to ZZAP! Here are those lucky five . . .

SHADOWFIRE WINNERS

N Shevill, Coulsdon, Surrey, CR3 2ST
Alan Harper, London SW1
Matthew Mead, Earlsfield, London SW1
Paul Smith, Perranporth, Cornwall
Geraint Jones, Penyffordd, Chester

PUTTING OUT THE *SHADOWFIRE*

N Shevill of Coulsdon, Surrey, one of the worthy Disk Drive winners and *Shadowfire* T-Shirt winners, explains how to complete Beyond's excellent game . . .

ASSAULT TEAM Initially, no doubt like most people, when first playing *Shadowfire* I had attempted to play the game by transporting all of the Enigma team aboard Zoff 5 and then attempted to locate the Ambassador. However, this method suffered from several disadvantages: Firstly it makes it extremely difficult to move around the ship as the faster members of the team have to wait for the slower ones, but more important was the problem regarding the stamina of the characters which obviously sank pretty rapidly.



After much experimentation I have found the most successful assault team to consist of three members, namely Sylk, Torik and Manto. With this partnership it is easy to move around the ship at a fair pace and surprisingly the fire power supplied by Sylk and Torik seems to be powerful enough to cope with most situations. However, this does not preclude use of other members of the team as when a door needs opening or extra fire power is required, you can simply beam down the required member of the team. It should be noted, however, that Zark, although the team leader, should be guarded as much as Manto and only used in a shoot-out in extreme circumstances. This is due to the fact that he is the only member of the team capable of persuading the Ambassador to come with you.

EQUIPPING THE ENIGMA TEAM The following combinations of initial equipment allocation, whilst not being perfect, have to date been found the most successful:

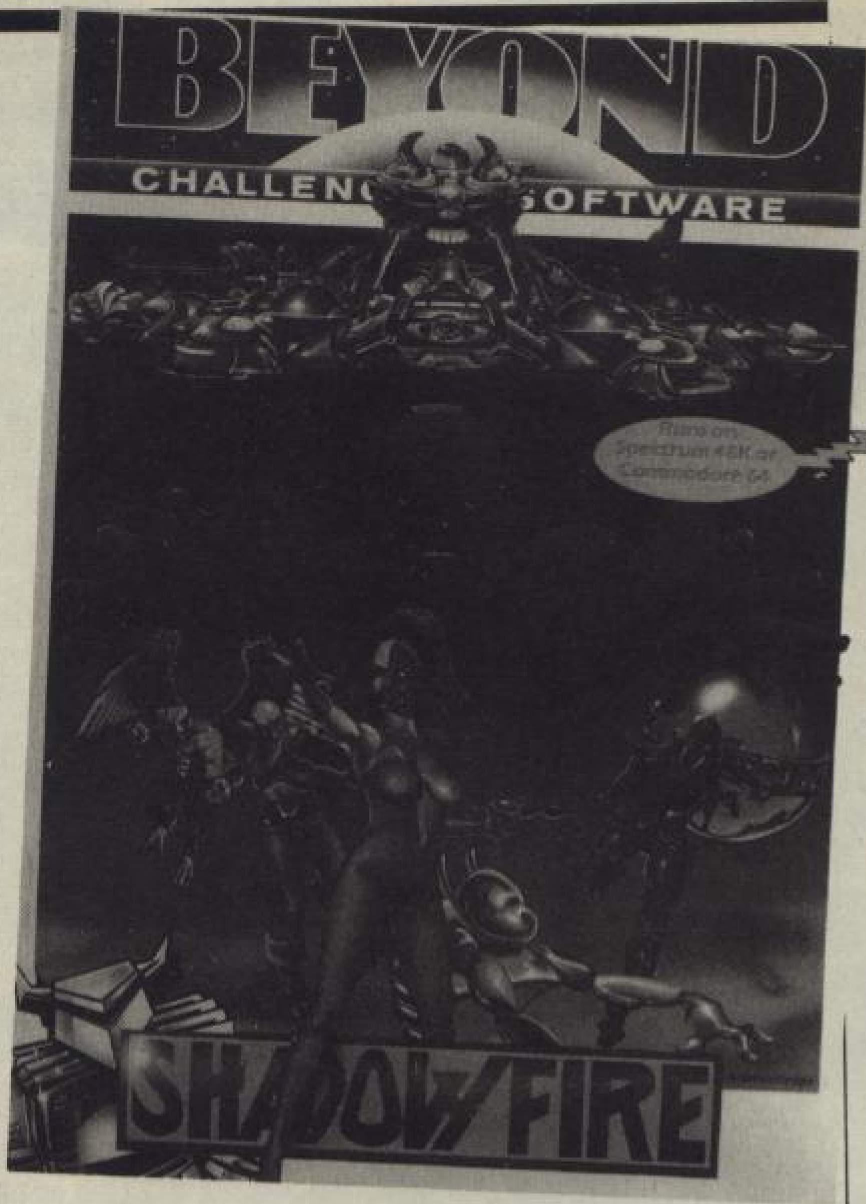
MANTO — Teleportation System
SYLK — Laser Rifle (Orange)
TORIK — Laser Pistol (Orange/Red)
SEVRINA — Laser Pistol (Blue) and the Toolkit
MAUL — Triple Barrelled Laser Rifle
ZARK — Nothing

Later additions to equipment can be many and varied. Obviously objects such as keycards should be collected automatically. Other items to look out for are weapons such as Rocket Launchers and Heavy Duty Laser Rifles. When found, you should re-equip Maul with the Heavy Duty Laser Rifle (Blue — found either in the Armoury or after killing the guards in the Robot Repairs and Workshop section) and both Torik and Zark with Rocket Launchers (two may be found in Security Control). As for Sylk, I have found it best to leave him with his original weapon as its weight to fire ratio seems about right.

RESCUE OF AMBASSADOR The Ambassador is to be found in Zoff's Armoury/Quarters, which inconveniently happens to be located at the very heart of the Sky Fortress. This has only one entrance/exit, via Zoff's Office. Unfortunately it also happens that there is an alarm placed outside the door connecting the two rooms, which is activated as soon as the location is occupied by a member of the Enigma team. This results in a very quick gathering of enemy troops which will outnumber and destroy the team.

The most successful tactics I have found to overcome this so far, has been firstly to attack the Security Control from the direction of the Lower Shuttle Bay (this way it is possible to pick off several squads of enemy troops without any problems). Once this has been accomplished, the two Rocket Launchers located here should be acquired as this will give a boost in fire power. You should then deal with the enemy troops located in the corridor leading to the assembly area, travel via the Stern Corridor and kill the troops in the Robot Repair Workshop. Here it is possible to acquire a Heavy Duty Laser Rifle for Maul. At this stage, sufficient enemy troops have been dealt with in order to make the final assault on Zoff's Office and Armoury/Quarters safely and without loss.

Once Zoff's Office is secured, you should then locate Ambassador Kryxix using Zark and take the Ambassador to Manto who can beam him off the Sky Fortress to safety. A point to be noted is that Zark is the only Enigma member capable of speaking with the Ambassador, as he is the only member with translation capabilities.



CAPTURING GENERAL ZOFF General Zoff, just like Ambassador Kryxix, is to be found in his Armoury/Quarters and therefore cannot be captured until the outer defences have been breached. Even then, things are not so simple as they might seem because as soon as an Enigma team member is sighted he will make an attempt to escape. This was a problem that caused me no end of aggravation, but eventually turned out to be quite simple.

When the General attempts to escape he always takes the same route via the Robot Repair Workshop. The solution therefore is to leave Manto in the corridor ready to operate the transporter and when the General appears in the same location as Manto, beam him up to the Enigma Attack Craft.

DESTRUCTION OF THE ZOFF 5 SKY FORTRESS This is a task that can only be accomplished after the rescue of Ambassador Kryxix (and possibly the capture of the General as well). Locate the Self Destruct Card from Zoff's Armoury and make your way to the Sky Fortress' Bridge where you will find the Self Destruction Unit. To set the sequence in motion you must first operate the Self Destruct Card and then the Self Destruct Unit. It is worth noting that this operation will result in a four minute countdown which is irreversible, so it is important to have Manto nearby and at the ready so that you can beam the Enigma assault team off the Sky Fortress to safety.

CAPTURING ZOFF 5 To be told you have completed the whole mission successfully you must capture, not destroy, Zoff 5 (even though in the booklet it says you can do either). To capture the ship you must kill everyone on board or a total of 44 people, including Sky Commander Chrul and General Zoff.

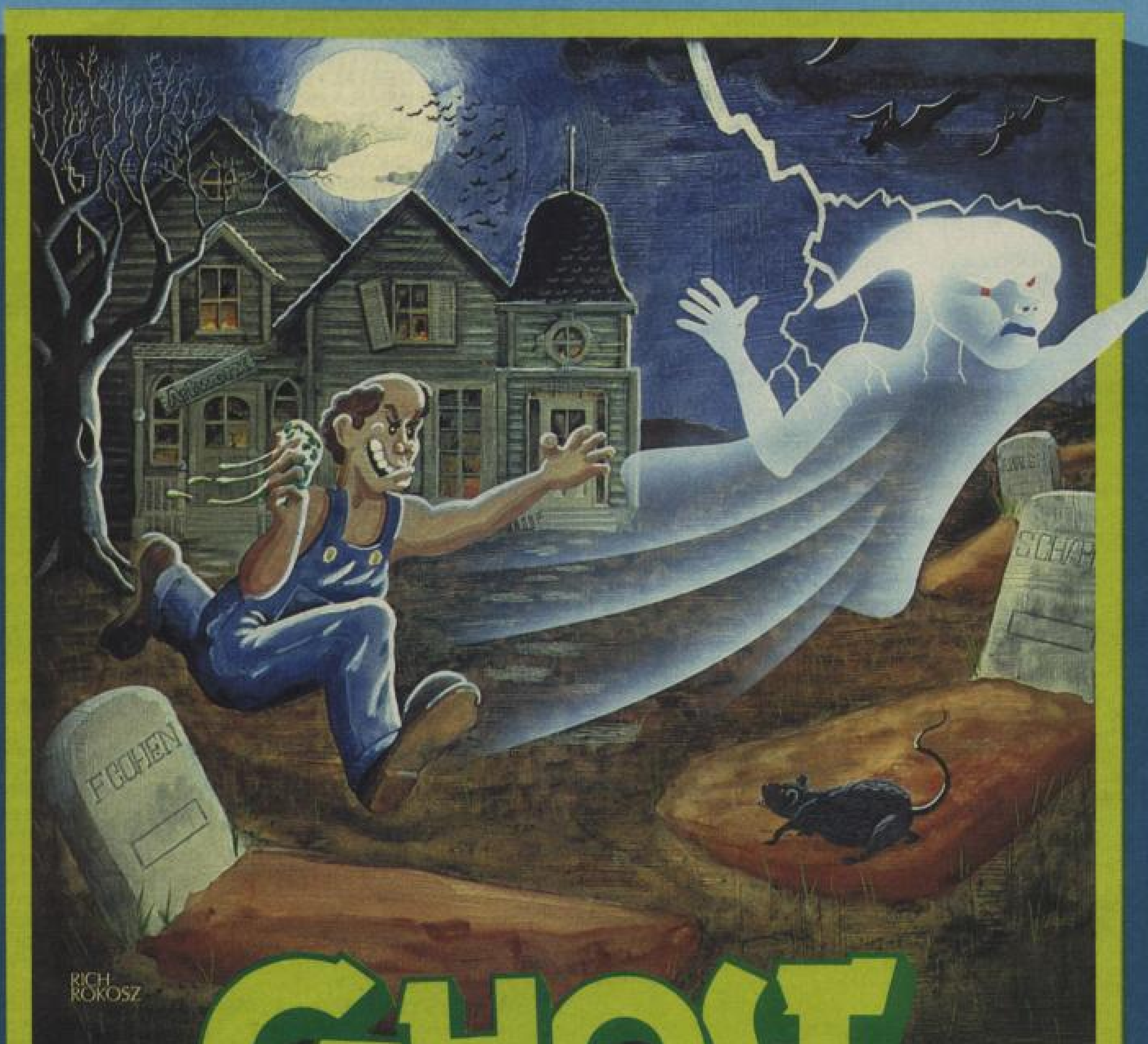
GENERALLY A few general points . . .

1) Whenever possible use the minimum number of team members on board the ship as this will conserve the stamina of the unused members and allow faster movement.
2) If team members become injured and time is available, allow a few minutes for them to recover. This can be speeded by making them drop any items they may be carrying (these can be retrieved when they have recovered).
3) Try to avoid outright confrontation if possible, picking off the enemy when the odds are in your favour.

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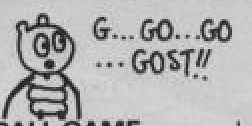
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Sorcery's Secret Sanctuary

Ian Mathias, a Graphics Designer from Alvechurch, Birmingham found this amusing little 'feature' in Virgin's *Sorcery*.

It appears that there is in fact a secret room above room H (Above the Clouds). Follow last month's tips up to room G (Outside the Castle). Don't swap the sword for the gold — kill the monk instead.

Go to room J (By the River), pick up the suitcase and go back to room H. Swap the suitcase for the key and dash along to room P (Near Stonehenge). Zap the ghost with the wand and enter room Q (At Stonehenge). Pick up the camera at the bottom left of the screen and zip back to room H as quickly as possible. Hang around on the celestial column and you will learn what 'Dan' says.

It's certainly worth trying, but you need every last pixel of time — so don't go sitting on too many cauldrons!

GOGO THE GHOST (Firebird)

Here's a load of passwords to allow you to play the later screens. Type any one of them in when you're on the title screen and you can start on the corresponding screen. What are waiting for? GoGo to it!

Room 012 — **POLLYS PARADISE**
Room 015 — **HEADACHE**
Room 023 — **SHOOTING STARS**
Room 027 — **FLUTTERING BATS**
Room 031 — **PAC IS BACK**
Room 036 — **HORSE POWER**
Room 044 — **BALLOON TRIP**
Room 048 — **SILENT ROOM**
Room 050 — **TURBO TORTOISES**
Room 052 — **MAD TOWELS**
Room 055 — **BALL GAME**
Room 062 — **SKULKING TEETH**
Room 070 — **AIRSICK**
Room 073 — **SNOWBLIND**
Room 083 — **BOAT FLOAT**
Room 086 — **TIME PRESSURE**
Room 098 — **DENTAL FEAR**
Room 104 — **WEAR A BEARD**
Room 116 — **NASTY COMPUTERS**
Room 119 — **SNOWMEN**
Room 121 — **DWARF PEOPLE**
Room 128 — **TIME FOR TEA**
Room 133 — **FLYING DISCS**
Room 140 — **SUBMARINE INVASION**

FRAK! (Statesoft)

Here's a much needed cheat for any frustrated Fraksters frakked off with *Frak*.

On getting a high score, instead of typing in your name, put the shift lock on and type **AMERICAN EXPRESS** (complete with space). The border should now have gone white, so take off the shift lock, press RETURN and



start the game. You should now be in cheat mode and can move around the screen freely and won't be killed.

WARNING! Be careful not to go up any ladders, ropes etc as you will not be able to move left and right and will have to reload!



POKES . . . POKES . . . POKES . . .

Alex Hopcroft of Fazeley, Tamworth, Staffs sent in several sets of POKES for umpteen games on the 64. Here's a selection of them . . .

SPIRIT OF THE STONES (Commodore)

Rewind the cassette to the start and type **LOAD** (RETURN). When the READY prompt appears, enter these POKES:

POKE 1010,76
POKE 1011,248
POKE 1012,252
. . . and enter **RUN**. When the main program has loaded the computer will reset. Now enter the following:

POKE 34322,234
POKE 34323,234
POKE 34324,234
POKE 34325,234
POKE 34326,234
POKE 34327,234
POKE 34328,234
Once these have been entered type **SYS 32777**. The rest of the program will now LOAD and RUN as usual. Now when you enter a building you will be indestructable apart from a high fall.

BOUNTY BOB STRIKES BACK (US Gold/Big Five)

Yes POKES on this as well. If you're getting problems in clearing screens, how about a few POKES to make life easier . . .

Type **LOAD** (RETURN). When the READY prompt appears, enter:

POKE 1010,76
POKE 1011,248
POKE 1012,252
. . . and enter **RUN**. When loading is complete, enter these POKES:

POKE 29719,169
POKE 29720,0
POKE 29721,141
POKE 29722,119
POKE 29723,0
Now type **SYS 11877** (RETURN) to start the game. You will now find that you can walk through all of the monsters.

AQUANAUT (Interceptor)

Rewind the tape back to the start and enter **SYS 63276:SYS 63276** (RETURN) and press play on the tape. When the FOUND prompt appears, press the CBM key (or wait) and type **SYS 62828** (RETURN). Once the computer has finished loading again, type **SYS 1076** (RETURN) to load the first part of the game. When the READY prompt appears move the cursor up the SYS command and press RETURN. This will load the last part of the game.

When this part has loaded and the READY prompt appears again, enter these POKES:

POKE 26315,234
POKE 26316,169
POKE 26317,0
POKE 32773,0
Now type **SYS 24962** (RETURN) to start the game. All sprite/sprite collisions will have been switched off making the game **slightly** easier.

SUICIDE EXPRESS (Gremlin Graphics)

Rewind the tape to the beginning and type **LOAD** (RETURN). When the READY prompt appears, enter:

POKE 1010,76
POKE 1011,248
POKE 1012,252
Enter **RUN** (RETURN). When the computer resets at the end of loading, enter the following POKES:

POKE 26222,234
POKE 26223,234
POKE 26224,234
POKE 26225,234
POKE 26226,234
POKE 26227,234
Now enter **SYS 33792** to start the game. You will now be indestructible, but don't let your ammo go above 50!

MINI TIPS

MINER 2049er

To advance a level, simply hold down the fire button for about ten seconds.

CIRCUS CIRCUS (Firebird)

Pressing CTRL, RUN/STOP, SHIFT and the CBM key will advance you a level.

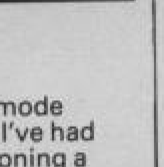
BOOTY (Firebird)

Following the cheat mode printed in issue two, I've had several letters mentioning a further cheat: By pressing the back arrow key in the top left of the keyboard you can go through every screen. The game will advance by one screen at a time with each key press — watch out that you don't end up in mid air though!

Finally, to round up this month's tips section, here's something humourous for those of you lucky enough to own a disk drive . . .

EASYSCRIPT (Commodore)

Yes, *Easyscript*! When you are actually using *Easyscript* for some reason or other, try the following: Press **F1** and then **CTRL 3** to get a rather amusing response. Thanks to Richard Pereira of Bovingdon, Herts for that one.



Due to the enormous amount of mail being received every week and the general pressures of schedules, we regret that no correspondence may be answered personally by any members of the ZZAP! 64 team. There MAY be occasions when letters do receive a personal, written answer, but to avoid any disappointment, please do not ask for or expect a private reply!

If you have any playing tips, be they pokes or explanations, send them in to GARY PENN at the address below. We're always on the look out for good pokes, tips and whatever, and there may even be some t-shirts or EVEN the odd game (odder the better) for the best ones . . .

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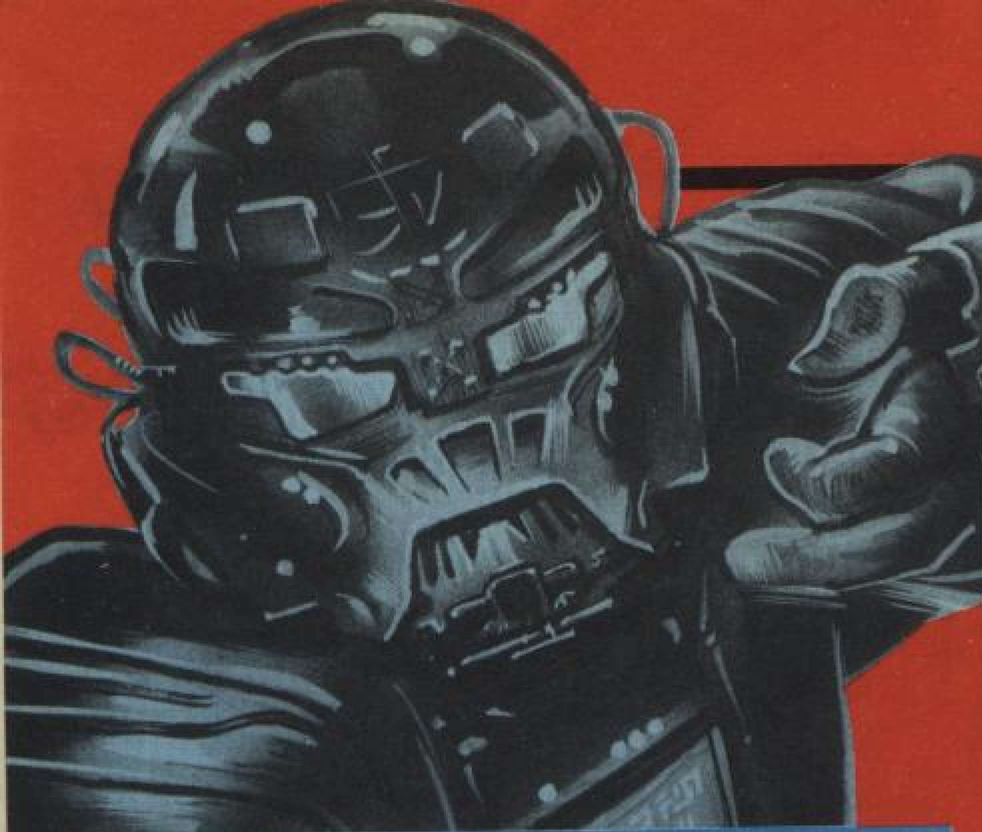
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A handsome son of Much Wenlock, Paul Sumner takes up with Rignall gauntlet at PITSTOP II.

MAY THE BEST LAP WIN!

Will the evil JR meet his match against Paul Sumner?

'At last', I muttered to myself when I glanced through the impressive high-score portfolio of **Paul Sumner**, 'this must be the man to knock that presumptious, self satisfied Rignall off his perch'.

'For months I have had to endure the ignominy of watching the Rignall Ego inflate as each challenger I throw against him is cast off, an empty shell, into the void of oblivion. Surely THIS practised gamester, who was amongst the first to complete Entombed, has scored over 30,000 on Impossible Mission and is so confident of his mastery of Star Wars that he writes his high score as "22 million ish" is the ray of light that I have been searching for; surely this Sumner will end my winter of discontent.'

'And he is local to the relocated ZZAP! offices, so there's no chance that Rignall can worm out of the match. Indeed, Rignall will be on unfamiliar territory and I can ensure that his discomfort is maximised by providing an uncomfortable chair, an awkward table and revolting coffee... this must be my chance of victory.'

Thus did I muse, on receiving Paul Sumner's submission, and accordingly I arranged for this Son of Dunstable, who now has his abode in Much Wenlock, to meet the over-rated Rignall. Paul mentioned that he was a veteran of **Pitstop 2**, and it was plain to me that a world championship contest should be held over the six circuits, with the challenger and challenged racing six laps on each track at Pro status.

My minions made the tedious worldly arrangements for Paul to travel to Ludlow. Furthermore, I ordered them to procure the copy of **Pitstop 2** from the files and keep it out of Rignall's reach so that I could be sure that he was denied the opportunity of pre-challenge practice laps.

With confidence, and the inner prospect of great satisfaction warming my entrails, I awaited the momentous day on which Rignall would be removed... here is the tale of that day:

BRANDS HATCH

The Church Bell Tolls eleven times as Rignall and Sumner take their places in front of the screen in a dark office in Ludlow. Rignall is already annoyed, having been supplied with a cup of turgid office coffee containing no less than seven sugars, stirred in by a faithful minion. Sumner looks cool, unaffected by pre-race nerves as the playoff is about to commence. With the roar of highly-tuned engines emanating from the TV speaker, the first of six laps round the Brands Hatch circuit begins.

Sumner justifies my confidence in his abilities almost immediately by streaking into the lead, leaving the clearly flustered Rignall wrestling with his joystick and throwing his feeble body from side to side in the specially chosen uncomfortable chair as he attempts to recover lost ground.

A professional racer indeed, is this Sumner. He is almost a clear lap in the lead before he feels the need of a pit stop to top up on fuel and change his solitary damaged tyre. Rignall has been forced to make one stop already to avoid a blow-out, and is running out of tread on both front tyres again . . . my hearts begin to flutter in unison with joy. . . .

The fifth lap is over . . . Rignall has made up some ground, but is still well behind as the final lap commences for Sumner. He's looking worried, and rightly so as my chosen challenger takes the flag at least half a lap in front of him. Rignall 4 points, Sumner 9. Early days yet, admittedly, with five more circuits to visit and thirty laps left to race, but I am pleased with the start. Well pleased when I note that Rignall is massaging his hand at the end of the race. Perhaps his puny physique is simply not up to this challenge. I dearly hope not, as we move to Germany. . . .

HOCKENHEIM

Sumner's technique is truly masterly. Having been paced by Rignall through the first and second laps, he notices that once again the tyre problem is being suffered by his competitor. Cynically, Sumner drops back a touch, waits his moment and nudges Rignall into the track edge. A blowout ensues, Rignall is out of the race!

Oh Glorious day! I feared my man might well suffer just this fate at Rignall's slimy hand, but no, he anticipated and has struck first. What a professional!

Sumner completes a fast and competent race against the computer, gaining more points still in his bid for the Grand Circuit championship. This is looking good, better than I dared hope. Rignall, on the other hand is not. Ha! He has obviously caught sight of his own comeuppance, and still seems bothered by his sore hand, despite the enforced rest. Could cramp set in, thus sealing his fate?

I attempt to control my rising emotions — it is many eons since I was last so moved by pleasant thoughts. A gleeful headiness overtakes every organic and inorganic molecule of my being as the action moves to France and the Rouen les Essarts.

ROUEN LES ESSARTS

Two races down, four to go, and already Sumner is comfortably in the lead. Before the action begins in France I glimpse the Score Table and note that Rignall is a glorious 14 points behind!

Refusing further coffee in the interlude, Rignall is hunched over his joystick before the race begins, a look of intense concentration on his pasty face. He is like a coiled spring — could he snap? My Heroic Challenger is still exhibiting the signs of mellow confidence he showed from the first moment.

Rignall roars into the lead, bumping Sumner into the dangerous edge, forcing him to take a pitstop in the first lap to renew tyres. This begins to bother me. I would have expected this move earlier from Rignall, and wonder whether he has been playing with me all along. No, I mustn't allow myself to become flustered — and my confidence is restored as I watch Sumner handle his enforced pitstop in a truly masterly fashion. He is not put off in the least, which cheers me, and he begins to display remarkable talent, edging the gap between his car and Rignall's ever smaller.

Aha! Rignall blunders in the pits: he experiences difficulty in replacing the fourth tyre and allows his concentration to lapse. The tank blows and he has to wait while it is refilled. Vital seconds tick away, and my challenger's position is strengthened. Good, good, all is going well.

It is truly neck and neck as the fifth lap is raced, and I notice that the Sumner tyres are failing. Will he have to take a pit stop and in so doing lose the race? If he tries to push on, will the callous Rignall try to force a win by shunting him into a blowout? No doubt these selfsame pros and cons are being weighed up by Sumner's race-tuned mind at this very moment. The tension mounts as the pits approach for the final time . . . what will my man do?

He's risking it! In the name of the Great Gamer, I plead that his decision will not prove costly.

Rignall has seen his chance, and is racing dirty. He races the final lap with a close eye on Sumner's front right wheel, which is dangerously close to the white hue which will spell disaster. Rignall slows almost imperceptably and tries to make his move — I can barely avoid averting my eyes. Disaster seems unavoidable.



VALLELUNGA and the tension is definitely showing, although Rignall's cornering has improved.

But wonderous skill! Sumner also slackens his speed, anticipating the lunge and as Rignall moves in for the kill, Sumner is able to take advantage and slide forward to the lead. Rignall is truly worried. This is the third race, and he seems likely to lose yet again . . . he concentrates, and my senses tell me that he has banished further thoughts of dirty play from his pathetically small mind, as every neuron is devoted to winning.

Rignall drives hard, very hard. Grudgingly, I have to concede that his final victory at Rouen Les Essarts was almost warranted. Perhaps I am unusually generous in this sentiment, it must be the ranking at the half way mark that cheers me so — Rignall is STILL behind, and by NINE points!

SEBRING

Sumner drives a tactical race, with almost manic precision. He finds the lead during the first lap, and plays with Rignall, dropping back to appear on his screen, spurring him on. And Rignall falls for the bait dangled in front of him. His tyres quickly show the strain, as Sumner taunts him into collisions with other vehicles and the track edge. Rignall is forced to take a pit stop in the second lap to avert disaster.

I am disappointed to notice that Rignall handles the pit stop with some skill, and is soon back in the race. But Sumner has made the most of his opportunity, and has built up a creditable lead while Rignall repaired the damage. This could easily be another victory for my champion, which would then make a comeback almost impossible for Rignall.

In the fourth lap, Sumner has problems in passing a computer controlled car and wastes considerable time. How could he fail me so badly? My confidence ebbs as he takes to the track with a worried look on his handsome countenance. Rignall is at least half a lap ahead of him, and both cars have enough fuel to finish the race.

Masterly driving on Sumner's part closes the gap considerably, but Rignall still takes the chequered flag first. The gap between the two drivers has been closed on the points table — Rignall is now only six points behind Sumner's 28 points, and there are two races left . . . what will the outcome be. I am no longer certain of victory, and am saddened.

VALLELUNGA

Rignall's cornering technique seems to have improved, and he passes through some bends without losing speed at all. He is allowed to take an early lead, and seems set on holding it. I begin to worry seriously for my champion as Rignall seems set to maintain the lead he has built up by the end of his third lap.

Pit stops are handled perfectly by both contestants, and my desire to see a fatal mistake on Rignall's part seems doomed to be unrealised. The fourth lap passes and he is nearly a clear lap ahead.

Then disaster strikes, for Rignall I am pleased to report. The early signs of discomfort I spotted now turn into full scale cramp in the hand he is using to hold the joystick with. For a clear five seconds he is out of the race, attempting to massage feeling back into his damaged appendage and then he is forced to change hands, and continue as best he can. Marvellous!

A wry grin spreads across Sumner's visage, and he allows himself a moment's laxity to enjoy his opponent's discomfort before pulling out all the stops and making up ground.

Could the cramp have come too late? Sumner is very close behind Rignall as the last half lap is raced . . . they're both on the same screen . . . but Rignall has a good set of tyres and Sumner can't afford any mistakes. Rignall reverts to his normal playing hand and ducks and weaves, trying to force a collision with Sumner.

Sumner has to accept his lot, and Rignall gains additional points. I am beside myself with worry — despite cramp at the wrong moment, Rignall has pulled through and his ranking is now virtually on a level with Sumner — 34 points to Rignall's 31!

WATKINS GLEN

This is unbearable. Whoever wins this race will come out top in the Grand Circuit. Five races have been driven, and still it has come to this - a mere six laps will decide whether I will still be lumbered with the pain Rignall's smugness causes me. I can hardly watch as they take off at the start of what will be the six most painful laps of racing I am ever likely to be forced to endure.

Rignall is leading almost from the start. Could Sumner have lost his bottle, or was his calm confidence a sham from the start? No, I must restrain myself from such uncharitable thoughts lest they impinge on the subconscious of my contender and hamper him in his efforts to topple Rignall.

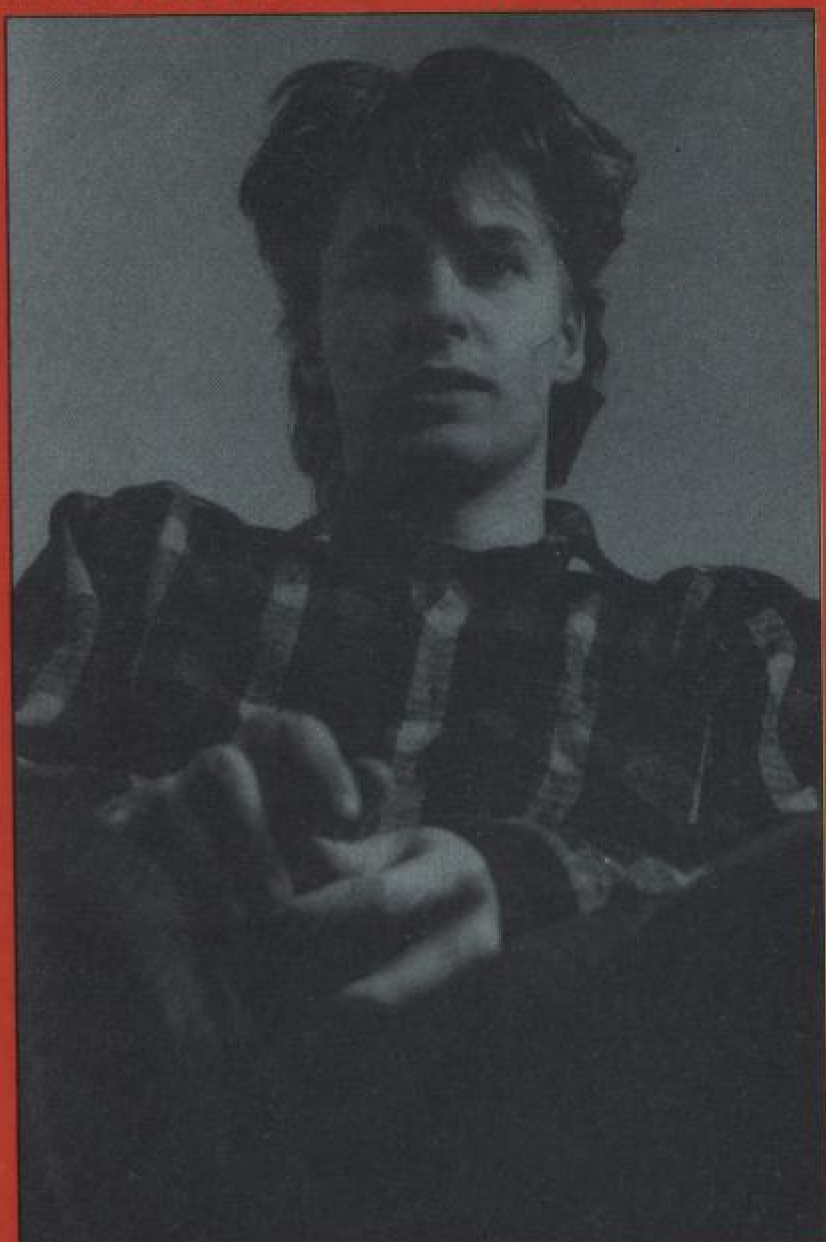
He is holding up to the pressure well. Sumner catches up and it is a neck and neck race — Sumner is forced into a pit stop for refuelling, and shortly thereafter so is Rignall. Neither one makes an error, and there is still very little in it at the end of the third lap.

Aggressive driving on Rignall's part forces Sumner into the pits for tyres, and Rignall consolidates his lead a little more. By the end of the fourth lap Rignall looks confident to win.

It is not to be! Rignall, too, is forced to renew tyres and blows his tank in the pits. Fumbling fool, how dare you maintain your affected supremity for so long. Sumner closes and is set to win, I am sure.

The final lap. All hangs on the following few moments. Sumner has a reasonable lead as the lap commences, but two of his tyres are in poor condition. Once again he is forced to make a difficult decision - to press on in hope, or play safe, visit the pits and run the risk of losing too much time. What will he do? My hearts pound out of synchronisation as he approaches the entry to the pits — can he afford to stop, is his lead great enough?

My vision units swim, and it is difficult to maintain concentration. He opts to continue the final lap without replacing tyres. Can he pull this one off. Rignall is still far behind — I pray he has



Things are looking delightfully gloomy for the upstart Rignall, as he blunders a pit stop and blows his tank. HAH!

made the right decision.
Rignall gains, and the two cars are on the same screen. Sumner



The cramp is growing worse in Rignall's hands — I pray it will not get better . . .



. . . meanwhile my champion contender's hands appear cool and relaxed.

looks as if he will hold out, however, and he has already proved his driving skills to be superior to Rignall's.

Rignall is in difficulty — twice now he has tried to force a blow-out, and there is little time left. Sumner's tyres are showing white as the finishing line approaches. Rignall knows he is about to be displaced from the position he cherishes but does not deserve and makes another lunge at Sumner's car.

Sumner dodges, maintaining his fragile lead, and there can be yards only left to race. Oh, I am frightened for you my challenger, I am frightened. Seconds only separate you from victory and my accolade . . . NOOOOOO!

Rignall touches the wheel of Sumner's car at the very last moment, and it spins off the track leaving Rignall to comfortably win the championship and the challenge by a clear six points! Rignall 40, Sumner 34. Once again the underhand little devil has maintained his self-proclaimed superiority. Once again my Chosen One has been dismissed, vanquished. How can I console myself? The pain is almost unbearable, even for one as mighty as I.

I commiserate with Paul, who has had a deserved victory snatched from his grasp by a vile creature, and attempt to console myself with the thought that I will soon have another champion to put into the chamber against Rignall.

My Command Module Mediputer informs me that I must spend at least one of your earth weeks in the cyrogenic chamber to recuperate from the blows I have been dealt through watching the contest between Sumner and Rignall. It is a source of torment to me to know that my lordly constitution has been so affected by one so puny. I must be relieved of this misery forthwith, earthlings. I fear that you have not yet pitted your most competent gamester against Rignall, and my wrath will know no bounds if this feeble specimen continues to reign. You have been warned — I demand a victorious challenger.



DISASTER! Rignall skates through by the skin of his teeth. Just look at that sickly, smug grin breaking over his face. Sumner, gentleman that he is, gracefully accepts a last second defeat at the hands of, yet again, the ZZAP! Champion.

How to enter your challenge

1. State games and scores clearly on the form provided (or a close copy). You can give fewer than four games if you wish.
2. State level achieved at the end of each game, either the wave number (if possible), rating or some indication of how far you went into the game along with the time taken to complete the game.
3. In the space provided write further details about the game which might help to confirm your score. If it's an arcade adventure then write the percentage and if it has a time limit or bonus then state how long was left and what bonus was awarded. Other details include things like the game crashing because of the high-score achieved or whether the game resets at a certain point. Any other relevant details will be useful.
5. Post your entry to: Zzap Challenge, Zzap! 64, 1 Church Terrace, Yeovil, Somerset BA20 1HX.

Yes, I'm ready to challenge the Zzap champion on the following games.

Game.. **Score**.................... **Level reached**................... **Time taken**......................
Other details...

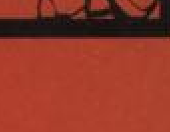
Game.. **Score**.................... **Level reached**................... **Time taken**......................
Other details...

Game.. **Score**.................... **Level reached**................... **Time taken**......................
Other details...

Game.. **Score**.................... **Level reached**................... **Time taken**......................
Other details...

Did you exploit any cheats, bugs or special techniques (inc. auto rapid fire) to obtain any of these scores? (Yes/no) . . . (If 'Yes', give full details on a separate piece of paper.)

I promise these scores are genuine. Signed ....
Name...
Address ....
Post code...........................
Telephone number (if poss)...........................



The Scorelord speaks



This month has seen turmoil and confusion and I feel a million years old. For a start I had a request to move my Command Module into a parked orbit over Ludlow. It took many hours of co-ordinate programming to achieve this as Ludlow is a tiny little barbarian village, full of ancient wooden constructions a tumbledown 'castle'. The only enjoyment I had was travelling through this prehistoric environment where the natives are so primitive they still think the Spectrum is pretty neat.

HA! As I spied hunched figures through windows and, on turning my sonic detector to it's maximum, heard odd beeping noises and saw neanderthal attribute problems, I chuckled to myself — these are the things I eat for breakfast!

My good humour was soon cut short with that spike in my circuits Julian Rignall notching up yet another victory. Oh woe is me! Who is caplable of beating him? I await a saviour.

Because of its bugs *Impossible Mission* has now been excluded from my highscore tables. Others which will be banished from next month's tables are *Ancipital*, *Airwolf* and *Blackhawk*. Don't you dare moan at me! It's all the fault of Rignall's vile partner in crime, Gary Penn, who keeps printing cheats and pokes allowing you to obtain highscores illegally.

I insist that if you do acheive highscores using cheats then **say** so. I do not punish heroes for being honest sneaks.

It's time I had a circuit overhaul after this month's taxing trials, so gather round next month for more of my superlative speech.

1985 (Mastertronic)
22,982 Neil Rolls, Wethersfield, Essex.
19,159 Derek Holmes, Wallasey, Merseyside.

ANCIPITAL (Llamasoft)
17,990,000 James Thomas, Fishguard.
16,838,000 Norbert Grey, Dublin.
16,034,170 Wulf Grimbly, London.

AIRWOLF (Elite)
43,291 Brian Cronin, Derby.
21,610 Larry McGreary, Bishopton, Bristol.
18,251 Mark Wheeler, Skegness, Lincs.

BLACKHAWK (Creative Sparks)
611,644 Lee Holmes, Wilmslow, Cheshire.

BLUE MAX (US Gold)
15,500 Julian Rignall, ZZAP!
(Pooohh!)
13,520 Phillip Desmond, Chelmsford, Essex.

BEACH HEAD (US Gold)
756,000 Carlton Walls, Norwich.
716,000 Jason Latiff, Ruislip, Middx.
355,800 Stephen Fairclough, Liverpool.

BOUNTY BOB (US Gold)
273,320 Andrew Grifo, Manchester.
205,653 Paul Meats, Bristol.
107,859 Jonathan Rignall, Llangeitho, Dyfed.

BUCK ROGERS (US Gold/Sega)
565,600 Julian Rignall, ZZAP!
378,000 Richard Downer, Sharnbrook, Beds.
352,600 David Carter, Yeovil, Somerset.

BLACK THUNDER/SUICIDE EXPRESS (Quicksilva/Gremlin Graphics)
100,700 Andrew Maplethorpe, Birmingham.
100,670 Mark Fleet, Sheffield.
59,050 Paul Belenger, Southampton.

CAD CAM WARRIOR (Task Set)
6,175 Mark Coleman, Blackburn, Lancs.
3,251 Philip Desmond, Chelmsford Essex.

CAULDRON (Palace)
160,00 Darren Smith, Bury St Edmunds, Suffolk.
31,250 Gary Penn, ZZAP!

CYBOTRON (Anirog)
386,200 M. O'Reilly, Rishton, Lancs.
273,925 Derek Holmes, Wallasey, Merseyside.
249,400 Gary Penn ZZAP!
243,000 Julian Rignall, ZZAP!

DEFENDER (Atarisoft)
3,000,150 Julian Rignall, ZZAP!
2,628,125 Jason Page, Swindon, Wilts.

DAVIDS MIDNIGHT MAGIC (Ariolasoft)
1,222,210 Malcolm Stretton, Berkhamstead, Herts.
598,530 Gary Penn ZZAP!

DROPZONE (UK Gold)
1,202,580 Gary Penn, ZZAP!
1,198,870 Julian Rignall, ZZAP!
352,460 Andy Moss, Coventry.

ENTOMBED (Ultimate)
Finished 0.38 Gary Penn, ZZAP!
Finished 0.40 Julian Rignall, ZZAP!
Finished 0.42 Kevin Mannion, Merseyside.

ENCOUNTER (Novagen)
320,000 Julian Rignall, ZZAP!
301,200 Paul Sumner, ZZAP!
300,100 Gary Penn, ZZAP!.

FRAK! 64 (Statesoft)
99,600 Stuart Jefferson, Lightwater, Surrey.

FORT APOCALYPSE (US Gold)
89,950 Julian Rignall, ZZAP!
80,000 Brian Osbourne, Artington, Guildford.
75,800 Philip Desmond, Chelmsford, Essex.

FLIP AND FLOP (Statesoft)
395,000 James Thomas, Fishguard, Dyfed.
34,205 Darren Aylward, Dartford, Kent.

GYRUSS (Parker Bros.)
24,000,000 James Thomas, Fishguard, Dyfed.
1,784,550 Julian Rignall, ZZAP!
1,103,250 Jason Wier, Warwick.

GOGO THE GHOST (Firebird)
83,532 Alistair Russell, Frome, Somerset.
77,701 Richard Andrews, Stoneleigh, Surrey.

GUARDIAN (Alligata)
1,020,950 Julian Rignall, ZZAP!
467,350 Khalid Mirza, London.
396,750 M. O'Reilly, Rishton, Lancs.

GHOSTBUSTERS (Activision)
52,000 Craig Dibble, Droitwich, Worcs.
46,500 Rachel Watson, Aberystwyth, Dyfed.
44,900 Bob Wade, Orpington, Kent.

H.E.R.O. (Activision)
1,000,000 Chris Hall, Tyne and Wear.
245,886 Martin Trickey, Bideford, Essex.

JOUSTE (UK)
4,210,000 Ray Graham, birkenhead, Merseyside.

NIGHT MISSION PINBALL (Broderbund)
436,500 Julian Rignall, ZZAP!

PITFALL II (Activision)
199,000 Mark Hardy Norwich, Norfolk
199,000 Mark Bishop, Hemel Hempstead, Herts.

PASTFINDER (Activision)
380,190 Jonathan Bethell, Eaton Bishop, Hereford.
342,690 Paul Montague, Eaton Bishop, Hereford.
228,355 Alan Ireland, Currie, Midlothian.

POLE POSITION (US Gold)
134,650 Julian Rignall, ZZAP!
121,800 Robert Archer, Bradley, Derbyshire.
117,300 Terry Bailey, Pencuick, Midlothian.

QUO VADIS (The Edge)
2,967,100 Michael Bradshaw, Gomersal, Cleckheaton.
2,750,650 Michael Shaw, Dunkin, Cheshire.
1,665,800 Tom McKee, Ross-Shire.

POOYAN (US Gold)
128,000 Rachel Watson, Aberystwyth, Dyfed.

ROLANDS RAT RACE (Ocean)
47,400 Mark Taylor, Stanford-Le-Hope, Essex.
43,050 Gary Penn, ZZAP!
42,350 Bob Wade, Orpington, Kent.

RAID OVER MOSCOW (US Gold)
450,000Stuart Ansell, Thorpe Bay.
419,600 Jason Latiff, Ruislip, Middx.
353,200 Paul Meats, Bristol.

POSTER PASTER (Task Set)
61,300 David Cutting, Grimbsby, S. Humerside.

ROCK 'N' BOLT (Activision)
$13,907.05 Gareth Parr, Wembley, Middx.
$4,586.85 Stuart Hine, Green Penn, Bucks.

RAID ON BUNGELING BAY (Ariolasoft)
86,850 Simon Perry, Woking, Surrey.

SPY HUNTER (US Gold)
1,087,510 Darren Eaton, Horwich, Bolton..
1,066,700 Francis Reader, Manchester.
793,475 Andrew Carter, Stockton-on-Tees, Cleveland.

STAR WARS (Parker Bros.)
50,009,384 Julian Rignall, ZZAP!
36,000,000 Paul Johnston, Earlston, Berwicks.
22,343,571 Paul Sumner, ZZAP!

SLINKY (US Gold)
100,000,000 Julian Rignall, ZZAP!
918,000 Zeno Winkens, Curructoe, Co. Wexford.

TAPPER (US Gold)
1,585,275 Chris Whyatt, Wrotham, Kent.
1,526,700 Graham Young, Chelmsford, Essex.
1,335,000 Julian Wright, Evesham, Worcs.

TRASHMAN (New Generation)
27,628 David Barrington, Weston-S-Mare, Avon.
27,399 Stephen Watson, Birtley, Co. Durham.

WAY OF THE EXPLODING FIST (Melb Hse)
59,500 (Dan 9) Gary Penn ZZAP!
36,400 (Dan 6) Robin Candy, Ludlow, Shrops.
35,600 (Dan 4) Julian Rignall ZZAP!

WIZARD OF WOR (Commodore)
202,000 Julian Rignall, ZZAP!
62,500 Steven Kendall, Boston, Lincs.

UP 'N' DOWN (US Gold)
212,350 Rachel Watson, Aberystwyth, Dyfed.
175,360 Bob Wade, Orpington, Kent.
127,050 Jason Hall, Plymouth, Devon.

ZZAP! READERS T

FOR AUGUST

1. *(6)* **ELITE** (14%)
FIREBIRD, £14.95 cass, £17.95 disk
ZZAP! rating 92%

2. *(10)* **PITSTOP II** (12%)
US GOLD/EPYX, £9.95 cass
ZZAP! rating 91%

3. *(33)* **INTERNATIONAL BASKETBALL** (8%)
COMMODORE, £5.99 cass
ZZAP! rating 93%

4. *(3)* **INTERNATIONAL SOCCER** (7%)
COMMODORE, £14.95 cartridge
ZZAP! rating 90%

5. *(1)* **IMPOSSIBLE MISSION** (6%)
US GOLD/EPYX £9.95 cass
ZZAP! rating 92%

6. *(—)* **BOUNTY BOB** (5%)
US GOLD, £9.95 cass
ZZAP! rating 92%

7. *(2)* **BOULDERDASH** (5%)
STATESOFT, £8.95 cass
ZZAP! rating 82%

8. *(15)* **SHADOWFIRE** (5%)
BEYOND, £9.95 cass
ZZAP! rating 91%

9. *(4)* **STAFF OF KARNATH** (3%)
ULTIMATE, £9.95 cass
ZZAP! rating 79%

10. *(—)* **GRIBBLY'S DAY OUT** (3%)
HEWSON CONSULTANTS, £7.95 cass
ZZAP! rating 90%

11. *(13)* **SPY HUNTER**
US GOLD/SEGA, £9.95 cass
ZZAP! rating 83%

12. *(—)* **ENTOMBED**
ULTIMATE, £9.95 cass
ZZAP! rating 93%

13. *(—)* **GUARDIAN**
ALLIGATA, £7.95 cass
ZZAP! rating 88%

14. *(—)* **CAULDRON**
PALACE, £7.95 cass
ZZAP! rating 87%

15. *(17)* **ROCKETBALL**
IJK, £7.95 cass
ZZAP! rating 87%

16. *(—)* **DROPZONE**
GB GOLD, £9.95 cass
ZZAP! rating 95%

17. *(9)* **RAID OVER MOSCOW**
US GOLD/ACCESS £9.95 cass
ZZAP! rating 86%

18. *(12)* **LORDS OF MIDNIGHT**
BEYOND £9.95 cass
ZZAP! rating 89%

19. *(—)* **EVERYONE'S A WALLY**
MIKRO-GEN, £9.95 cass
ZZAP! rating 82%

20. *(5)* **GHOSTBUSTERS**
ACTIVISION, £10.99 cass
ZZAP! rating 67%

TOP 30

21. *(8)* **SPY VS SPY**
BEYOND/FIRST STAR, £9.95 cass
ZZAP! rating 88%

22. *(—)* **THEATRE EUROPE**
PSS, £9.95 cass
ZZAP! rating 94%

23. *(19)* **AIRWOLF**
ELITE, £7.95 cass
ZZAP! rating 88%

24. *(25)* **WORLD SERIES BASEBALL**
IMAGINE, £7.95 cass
ZZAP! rating 87%

25. *(7)* **BRUCE LEE**
US GOLD/DATASOFT, £9.95 cass
ZZAP! rating 71%

26. *(22)* **SOFT AID**
SOFT AID, £4.99 cass
ZZAP! rating 83%

27. *(—)* **DAMBUSTERS**
US GOLD/SIDNEY, £9.95 cass
ZZAP! rating 80%

28. *(28)* **TIR NA NOG**
GARGOYLE, £9.95 cass
ZZAP! rating 87%

29. *(11)* **DECATHLON**
ACTIVISION, £9.99 cass
ZZAP! rating 83%

30. *(—)* **SUPER PIPELINE II**
TASK SET, £9.95 cass
ZZAP! rating 88%

NEW ZZAP! CHART VOTING SYSTEM

As from this month we are changing the way you vote for the TOP 30 CHART. This is to simplify matters when it comes to collating the results. Similarly, we are changing the awarding of prizes for the three people who accurately predict what the top 3 places will be in next month's chart, simply because this is illegal and should never have happened in the first place (it's a form of gambling).

Below is the new form which asks you to list your five favourite 64 games in order of preference. We will award five points to your number one vote, four to your number two vote and so on down to one point for the fifth. From all the forms received in the month of writing, the Top 30 chart will be compiled.

BIGGER AND BETTER PRIZES!!

To replace the previous prize system, we will now be placing all the forms in a large box and drawing them every month. The first form out will earn its writer £40 worth of software of their choice, plus a ZZAP! T-shirt. The next four drawn will receive a ZZAP! T-shirt and a mini-subscription of 3 issues of ZZAP! 64. Should you already be a subscriber, then your existing subscription will be automatically extended by three issues. So don't waste any more time reading this — get on voting for your top 64 games and give yourself a chance to win some software!

THIS MONTH'S WINNERS

Kevin Mundow, Tenterden, Kent; **RA Stone**, Bideford, Devon; **Ian Cowley**, Heath Hayes, Cannock.

ZZAP! 64 TOP 30 VOTING COUPON

(Please write in block capitals)

Name ....

Address ....

....

....

Postcode ....

I am voting for the following five games:

1 ....
2 ....
3 ....
4 ....
5 ....

If I win the £40 worth of software, the games I would like are:
Game (and software house)

My T-shirt size is S/M/L

ZZAP! TOP 30, PO BOX 10, LUDLOW, SHROPSHIRE SY8 1DB

Win a 1541 disk drive fro

CLUMS

ZZAP! COMP



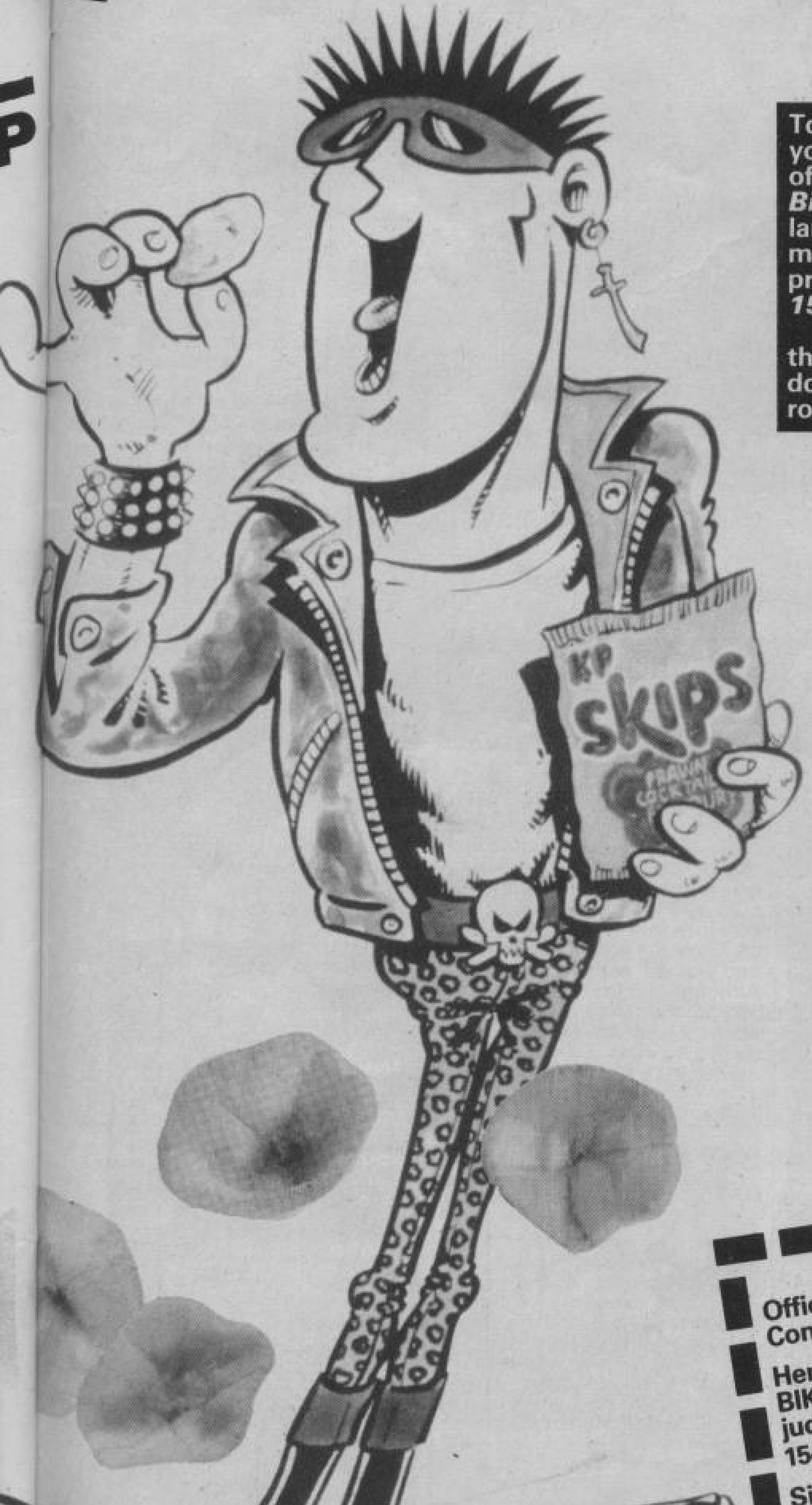
Star of stage, screen and KP Skip Packets, Clumsy Colin is poised to take the game playing world by storm in Mastertronic's new game ***Action Biker***.

In the game you have to help the Clumsy chap zoom round a town, collecting up pieces of equipment vital to any serious biker, such as gloves, skid lids and of course a turbocharger for added thrills (and spills if you can't handle the added vroom!)

As the powers-that-be declared this Be Kind to Readers Month, a tired ZZAP minion was despatched to Mastertronic's HQ in the depths of London to negotiate an exclusive competition. Bedraggled, wet and with a great deal less shoe leather than he started out with, said minion returned with glad tidings. . . . MasterT, ZZAP!! and KP have joined forces to present the official C64 Action Biker Mapping Competition. So here goes:

om Mastertronic and KP!!

Y COLIN



To enter, the first thing you will have to get hold of is a copy of ***Action Biker***. Not an amazingly large investment to make, given that the top prize is no less than a ***1541 disk drive***.

Play the game, learn the ins and outs, ups and downs and round and rounds of the town and then commit them to paper in a glorious, technicolour mappipoos.

Clip the Official Entry Coupon, fill it in and whizz your map off with it to MASTERTRONIC C64 ACTION BIKER COMP, MASTERTRONIC at PARK LORNE, 111 PARK ROAD, LONDON NW8 7JC

Prettiest Map wins the disk drive, and who knows, maybe even a few Mastertronic games on disc to get you started. Ten runners up will receive a case of KP Skips — and that's an awful lot of munchies!



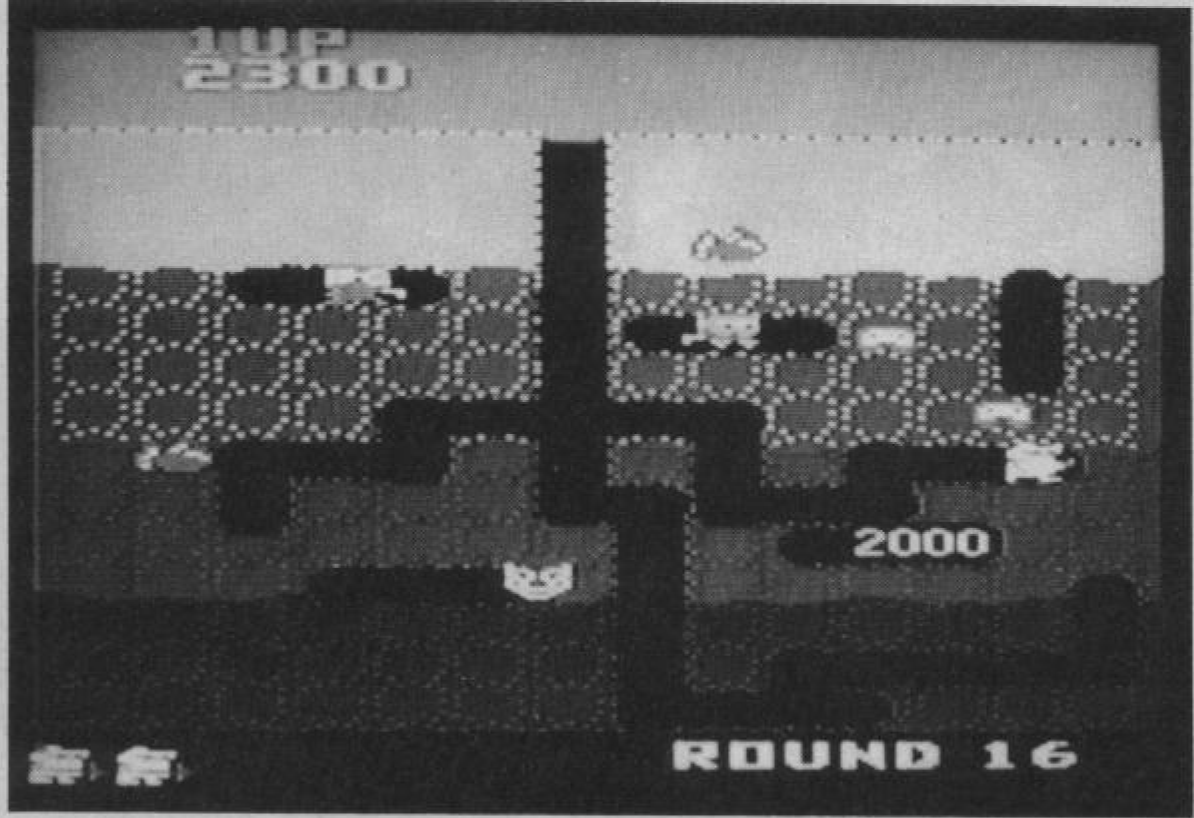
Official ZZAP! 64 and Mastertronic/KP Skips Competition Entry Form

Here is my glorious technicolour map of ACTION BIKER. As you can see, it is a brilliant map, so please judge me the best and let me be the winner of the 1541 disk drive, please!

Signed: ________________

NAME ________________

ADDRESS ________________





DIG DUG, another old arcade favourite from US Gold, features satisfyingly repulsive explosions when you hit a nasty.

DIG DUG

US Gold/Datasoft, £9.95 cass, £14.95 disk, joystick only

Atari's *Dig Dug* is the grandfather of all digging/tunnelling games and has spawned all sorts of games like *Mr Do* and *Boulderdash*.

It appeared in the arcades during 1982 and presented a novel new sort of game and consequently gathered quite a following. It's a simple tunnelling/drop the rocks on the baddies game which involves quite a bit of pattern work to successfully complete a screen.

When you start a game your man appears on the surface of the ground at the top of the screen and digs his way through the earth to the middle. The game then starts playing properly. You have to destroy all the creatures on the screen by either blowing them up with your pump gun or dropping a rock on them to advance to another screen. The creatures which inhabit this underground world are the fat Pookas and fire breathing Fygar dragons, both of which chase you and will kill you if they catch you.

The best way to tackle a screen is to dig your way through the screen and form tunnels, if there are no tunnels the baddies will mutate and start to burrow through the earth towards you. If they are burrowing then you can't use your pump gun against them, but if there is a tunnel between you and them they have to revert to normal and are vulnerable. To use your pump gun, allow a Pooka or Fygar (beware it doesn't breathe fire on you) to get near and press the fire button quickly. This will pump them up with air and they will grow and grow until they burst. If there are horrors on your tail then burrow upwards through the earth towards a rock. Once you have reached the rock move left or right and it will fall onto the unsuspecting hostiles. You can't push rocks about like *Boulderdash* so this is the only way to squash the baddies.

At a random time during the screen a fruit will appear in the centre of the screen. Collect this and you will earn bonus points. Although the fruit is only worth 100 points on the first screen it soon becomes well worth collecting, a nice 8,000 points is earned for collecting a Pinapple.



As arcade conversions go, this is a very good one. It looks and plays fairly similar to the original and will probably be as popular. Graphically it's very good with each of the characters being well detailed and coloured and actually having 'character'. The sound is as irritating as on the original and had me hastily turning the volume control to it's minimum. I especially like the sick way the Fygars and Pookas pop when pumped full of air! Overall the game is fun to play, though I doubt its lastability due to its rather aged nature.



This is a very good conversion, although it's a shame that it has taken such a long time to come over the Atlantic. The graphics and sound are very similar to the arcade game and it features very similar screens to the original. There is plenty of challenge, on high levels everything speeds up and there are more and more Pookas and Fygars on each screen. I enjoyed this as I haven't seen Dig Dug *for quite a few years and it was nice to play and reminisce about the old days; but if you haven't played it before then have a look before buying it, you may not like it.*



The idea of running around in self-made tunnels blowing up dragons with a pump might sound a bit sick, well it is. If you are a squeamish person I advise you not to play this game too much. The wonderfully animated popping (not as in dancing) Fygars and Pookas might make your stomach turn. Unfortunately you are unable to go everywhere on the screen, but this doesn't matter too much. A catchy tune plays continuously which took a long time to get on my nerves. The tunes that play when you do something right are also perky. The graphics are a bit indistinct at times and the game generally looks a bit dusty with age. I never have liked tunneling games but this reasonably converted game from arcade to home computer had me medium pleased.

Presentation 78%
Very good instructions and in-game options.

Graphics 69%
Good characters, colours and animation.

Sound 46%
Poor, but fitting sound FX and tunes.

Hookability 68%
Easy to get into due to it's simplistic nature.

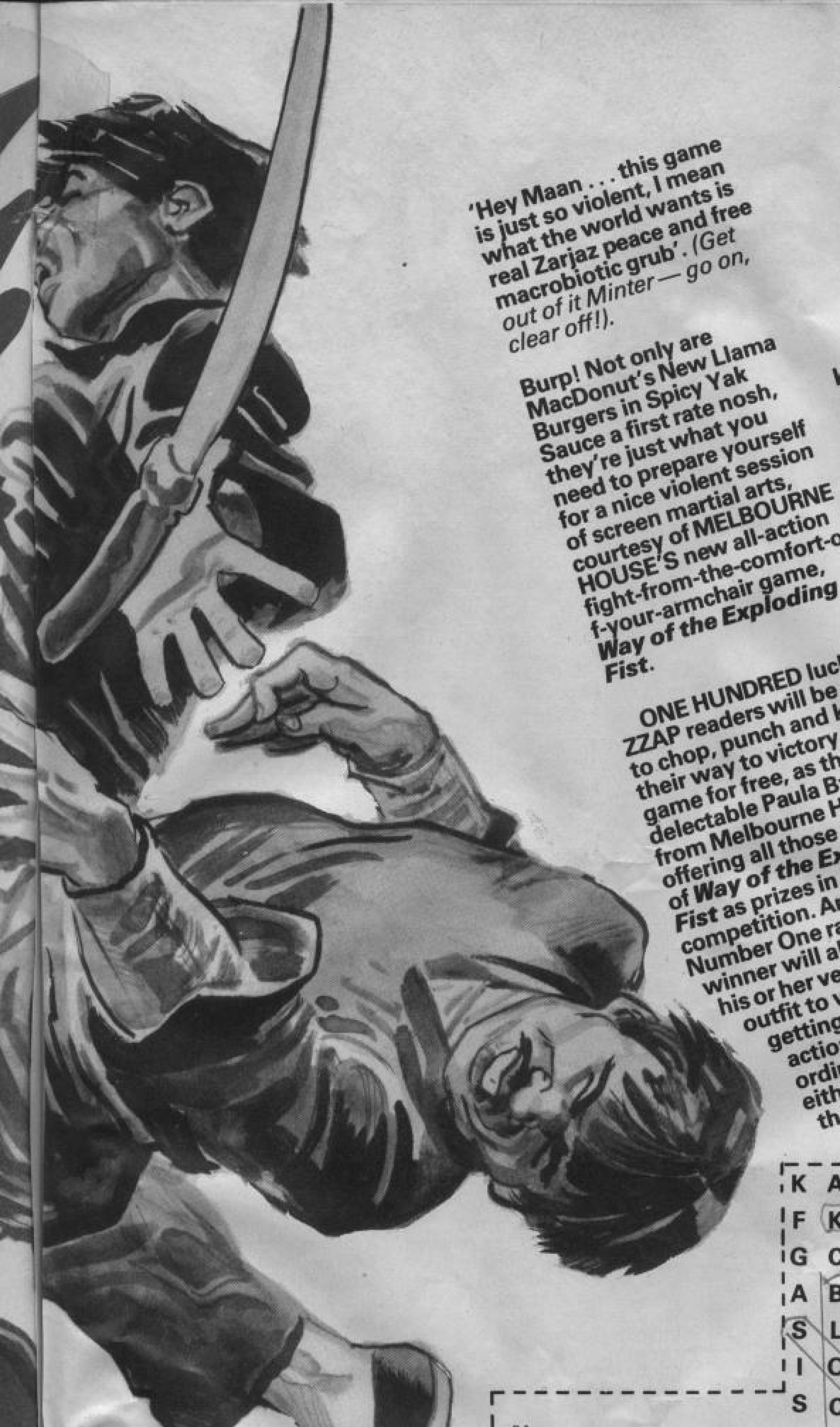
Lastability 57%
A touch repetitive but reasonably appealing.

Value For Money 53%
Quite old and would benefit from being a bit cheaper.

Overall 54%
Conversion of ageing arcade favourite that will appeal mainly to ageing arcade junkies.


Jack Charlton's
MATCH FISHING
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1
3
4
£6·95
Available soon BBC & Amstrad
Unique multi-player action!
Spectrum 48K
CBM 64
"All the excitement of a real Fishing match and you don't have to get your feet wet."...
'I believe Match Fishing brings a whole new meaning to computer entertainment joining up to 8 players in an atmosphere of friendly rivalry and competition. Combining the power of the computer, its memory and speed of action with the skill and excitement of Britain's most popular outdoor participation sport, Match Fishing is the first of its kind in allowing all players to participate at one and the same time. Computer enthusiasts, games players and fishing addicts alike, I'm sure you will enjoy the excitement as much as I do.'
Alligata Software Ltd 1 Orange Street, Sheffield S1 4DW Tel: (0742) 755796


WAY OF
THE EXPLODING
FIST



ZZAP! COMP

'Hey Maan . . . this game is just so violent, I mean what the world wants is real Zarjaz peace and free macrobiotic grub'. *(Get out of it Minter — go on, clear off!).*

Burp! Not only are MacDonut's New Llama Burgers in Spicy Yak Sauce a first rate nosh, they're just what you need to prepare yourself for a nice violent session of screen martial arts, courtesy of MELBOURNE HOUSE'S new all-action fight-from-the-comfort-of-your-armchair game, ***Way of the Exploding Fist***.

ONE HUNDRED lucky ZZAP readers will be able to chop, punch and kick their way to victory in the game for free, as the delectable Paula Byrne from Melbourne House is offering all those copies of ***Way of the Exploding Fist*** as prizes in this competition. And Number One ranked winner will also receive his or her very own karate outfit to wear while getting into the action for real. No ordinary outfit either — this is the real kazoo complete with shin guards, groin protectors (whatever they're for) and other handy peripherals.

'So what've I got to do', I hear you cry. No, you haven't got to eat a Llama, scale Mount Everest or dance the fandango in wellingtons. Just find the ten words listed below in the wordsquare grid, mark them neatly and post your entry to EXPLODING FIST COMPETITION, PO BOX 10, LUDLOW, SHROPSHIRE, SY8 1DB to arrive by first post on 7th August. First correct solution out of the Llama Burger Box wins the Karate Suit and a copy of the game, next 99 winners get the game only — but what a game!

Don't forget to put your name and address on the wordsquare entry!!

K	A	R	T	E	X	E	B	L	R	O	D	V	U
F	K	I	C	K	G	X	S	R	O	H	I	U	J
G	C	F	F	K	V	P	H	O	U	S	D	Y	S
A	B	L	O	K	H	L	D	U	N	G	U	H	K
S	L	T	F	C	J	O	A	N	D	A	X	T	O
I	O	R	K	I	C	G	T	D	H	E	W	Z	F
S	C	M	H	T	G	N	I	D	O	L	P	X	E
A	K	G	E	H	F	I	S	K	U	R	V	O	P
B	O	I	T	R	A	F	H	S	S	R	W	B	L
I	O	C	K	U	S	A	T	H	E	V	C	E	J
G	Q	U	A	S	T	A	C	H	O	U	S	T	I
H	K	E	A	T	S	N	U	R	E	T	N	I	M
E	B	L	O	K	U	I	T	L	S	K	C	U	S
A	B	K	O	P	E	D	Y	E	T	A	R	A	K
D	F	K	B	C	X	G	I	G	H	S	F	K	H
X	I	A	O	D	C	H	D	A	X	G	P	P	S
J	J	A	Z	I	S	A	N	F	I	S	T	F	S
Z	Z	A	P	R	U	L	E	S	O	K	Y	A	H

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EXPLODING

DENTON DESIGNS

DENTON

The new face of ga



Even the most introverted or terminally addicted of games players must have noticed that things are a changin' on the scene. The back bedrooms became the massive boardrooms of unashamed luxury, outgrew their strength and died. Now it is the day of the professional publishers, a calmer, more financially sound breed who call the sprites. Many smaller, independent software houses have become absorbed by the likes of Argus Press, not always for the best, but sometimes to the benefit of the programmers.

Denton Designs is a team of programmers who have been through the whole gamut to become the most successful of the new style games designers — an independent unit whose sole aim is to design programs, often to order, and market them through various of the larger software publishers. Their record is already impressive. ZZAP! visited their offices in Liverpool for this profile.

Rodney Street, Liverpool, is a respectable and very professional address, for it is the equivalent of London's Harley Street, but recently a new breed of professionals has moved in among the medical practitioners, Denton Designs.

As a Limited Company, Denton Designs came into being during September last year, and it consists of a nucleus of five people — John Gibson, Karen Davies, Steve Cain, Graham Everitt and Ally Noble. They first came together under the wing of the ill-fated Imagine where, amongst other things, they worked on the notorious Megagames *Psyclapse* and *Bandersnatch*, the obsession of Imagine director Dave Lawson, and which many ex-Imagine employees were later to blame for the company's downfall because of the money and time spent on developing them.

When, on July 9th 1984 the Imagine bubble finally burst, the crew that became Denton found themselves redundant, and suddenly embroiled in the wranglings that took place over the rights to *Bandersnatch*. It seems the Receiver couldn't believe there was so little to show for the mega hyped games — little more than one disk existed, with most of the storyline and concept still inside the heads of programmers and designers.

Bandersnatch and Eugene Evans went to Fireiron, the company founded by Messrs Lawson and Hetherington, and after a few week's planning Denton Designs was set up by the Founding Five. The company's first, and major capital investment was in the Sage computer systems used by Imagine to develop games, which download code into the target home micro. The system was in fact Imagine's, purchased from the Receivers by Ocean along with the Imagine title. Ocean financed the new Denton Designs in the form of giving them the development equipment on a pay back basis. An office, a telephone, some clean paper and a few sharp pencils later, Denton Designs were in business.

'We just sat down and rang round the major software companies offering our services', Karen Davies explained. 'We were surprised at the reaction we got from companies — it was invariably favourable. Businesswise people were naturally a bit wary at first, because of the Imagine reputation, but as programmers and artists we had a good grounding, and people **had** heard of us through the Imagine name'.

If it was Ocean who offered help in the form of finance, it was Beyond who gave them their first opportunity in the shape of *Shadowfire* (a Zzap Sizzler), the idea, game design and even packaging of which was Denton's own.

THE TEAM

Although Denton Designs was set up as a traditional limited company, which means some one has to be Company Secretary, someone else Chairman and so on, it is run very much as a co-operative and this feeling pervades the building the moment you enter the elegant front door; organising the entire team to leave for a restaurant for lunch is a major operation when so many free spirits are involved! A traditional drawback to this situation is that the members of the company may be talented but fail to get the work done through lack of organisation. But of course, that was one of the most important lessons they learned through the Imagine disaster, and behind the zany humour, Denton Designs also presents a front of quiet hard working.

Wacky and zany, zany and wacky? Well not really, just not quite fully paid up members of the collar and tie brigade. Steve Cain could be described as a 'cyclical hippy' — he can't make his mind up whether he should grow his hair or keep it short. Every so often he dashes out, gets a super smart haircut and buys up half of Liverpool's mens outfitters' stock. Then his hair grows, and the image slowly changes back.

Karen, Ally and Steve all have an Art College background. Karen and Ally are the design mainstays who, like Steve, got involved in computer screen design when they joined Imagine. Karen, who was working on the CBM64 screens for *Frankie Goes to Hollywood* when we arrived, trained in textile design which led her to a job in France. This was followed by a spell freelancing in Italy, then she returned to this country and was 'headhunted' into Imagine.

Ally Noble, on the other hand (working on the Spectrum screen designs for *Frankie*), was a community artist type person who worked on a travelling video workshop project before going to Imagine for an interview. Ally met Steve Cain in the interview room and immediately started chatting to him about old times when they were at Liverpool Art College together — and despite their unusual approach to formal interviews, they were both hired!

Of the quintet, John Gibson's progress into games programming is probably the most spectacular. He was working in Cornwall installing suspended ceilings in offices when he decided to give it all up, move to Liverpool and enrol on a TOPS computer programming course. Newly qualified when he finished the course, John seemed destined to serve his time in the data processing bowels of some large company's mainframe installation.

Then, over a pint, he was asked by an Imagine person if he was a machine code programmer. 'Yes', John replied, and was hired on the spot. A few weeks later he was zooming

DESIGNS DENTON DESIGNS

...mes programming?

Photographs by Graeme Kidd



Denton Designs pose before nearby Liverpool Anglican Cathedral. Left to right: Steve Cain, Ally Noble, John Gibson, Karen Davies and Graham 'Kenny' Everitt.

round the streets of Liverpool in a company Porsche, getting paid a handsome salary for writing code and watching the fire extinguisher fights in Chateau Imagine with amazement.

'I couldn't believe it', he said, 'suddenly I'd got the kind of job my Mum was always on at me to get'. Sadly it didn't last too long — now there's not even a company C5 at Denton, and serious work is going on all day (and into quite a few nights).

Graham Everitt — 'Kenny' to all his friends, including his wife — was originally a carpenter. Like John, he changed trades and worked on a freelance basis for Imagine writing their systems software and developing utilities for the Sage machines. Now with Denton, Kenny is still the Main Man when it comes to sorting out the Sages, but he's started work on games programming too, and is responsible for the Commodore 64 version of *Frankie*.

NO BOSSES

There are no immediate plans for Dentons to publish software in their own right — the company acts very much as a facilities house offering the full range of services from straight conversions, through game design to an all-in parcel including conceptualisation, game design, programming and package design — just as they did for *Shadowfire*. Indeed, while we were there Karen was struggling over the wording of the *Frankie* cassette inlay, struggling because the game is a touch tough to describe in a few words. With a couple of the team present, suggestions were thrown up, rejected, altered and accepted gratefully.

'We all work together', Karen told us, 'we're not frightened to criticise each other's work, and no-one's a prima donna. There's no laying down of laws, with someone saying 'I'm one of the directors so you must do what I say''. Which would be difficult — everyone in the team is ranked equally as 'Director' on the Denton business cards, and nobody's absolute boss in the office. 'We enjoyed working together and writing games together at Imagine, which is why we decided to stay together and continue writing games — it's good fun' she added.

Argument, discussion, debate are all shared, with everyone participating in the work of the company as a whole. Each program, whether it is a conversion job ('we try to squeeze them in between big projects as they pay the wages') or a major piece of work is treated as a project. Specific staff or freelance helpers are assigned to a project, but in reality everyone gets a say in the final product, passing comment as the work progresses.

FRANKIE AND BEYOND

So far Dentons have converted the CBM64 hit *Spy Hunter* for the Spectrum and implemented *Roland's Rat Race* on the same machine. The Spectrum hit *Gift From the Gods* was their first large project, for Ocean. Some of the ideas for *Gift* were in their heads before Imagine collapsed, so it was relatively easy to implement them for Ocean's pre-Christmas deadline.

Frankie Goes to Hollywood was born from a very basic brief indeed: 'David Ward of Ocean walked in and said he wanted a game with no Frankies walking about in it,' said Steve Cain. This was quite a bit before Christmas, when Dentons started to think seriously about how to go about the game, and the first step was to immerse themselves in the Frankie ethic.

'We didn't want to turn out the game I'm sure everyone expected, a platform game with the group jumping around the place,' said Ally Noble. 'Ocean announced that the Frankie game would be previewed at the LET show, so we thought we would pop down to see what it ought to look like!'

Needless to say, *Frankie* wasn't ready for the LET, indeed the ideas hadn't even fully jelled by then!

As designers of games like the amazing Shadowfire, it isn't surprising that the team should continue along similar lines both visually and technically; *Shadowfire*, commissioned by Beyond, was to fit into Beyond's development of graphic strategy/adventure games spawned by the success of Mike Singleton's *Midnight* Trilogy. '*Lords of Midnight* was one of the main spurs to Denton Designs — Mike Singleton is my hero', Steve Cain explained, '*Lords of Midnight* is one of my favourite games and it prompted us to approach Beyond.'

'We did the visuals and a full specification for the game and then talked through it with Beyond', Karen added, 'then we went away and changed a lot of it. . . . Beyond were well impressed when we showed them the finished product'.

'We do what we want to a degree — and it's nice to be able to choose who we work for — before signing contracts we talk about how we like to work, taking responsibility for the end product'.

'People are often a bit taken aback when they come and see us for the first time', said Ally, 'we're a bit of a mixture . . . we're all different'.

Dentons have no plans to publish software in their own right just yet, although Karen admitted 'the more we get into it, the more we want to see a game on the shelves with the Denton Design name on it'. It's a matter of economics ultimately. Denton is not in a financial position to publish just yet. 'We had originally planned to sit down at the start of this year and assess our progress and make decisions about where the company should be going' Kenny explained, 'but somehow we never quite had the time. In the longer term we would like to bring out our own titles'.

Shadowfire 2 is already on the Denton Drawing board. A complete system, which could be used for educational programs as well as for games, is also under development at Denton. *Shadowfire*, with its icons is part one, *Frankie* with the windows is part two and *Shadowfire 2*, which will have animated graphics controlled through icons will form part three. *Shadowfire 2* will probably allow the player to manipulate objects which appear in locations directly, rather than having to go through a menu screen.

A churlish observer would point out that icon driven software and windows zooming out of the screen are hardly innovative in themselves, having been well-established in business software. But it's the implementation that counts, and the way these features are incorporated into the game design which makes the Denton product outstanding.

Not surprisingly, the Five at Denton get a little pee'd off with the 'Ex-Imagine' label that it is so easy to apply to them. After all, they're just as much ex-ceiling fitters and ex-community artists. No. Given the standard of their product, the innovative qualities of their games designs together with the enthusiasm they have for the job they do (which shows through in the software they produce) it's much fairer to say that Imagine was 'Pre-Denton'. So there.

ZZAP! TEST

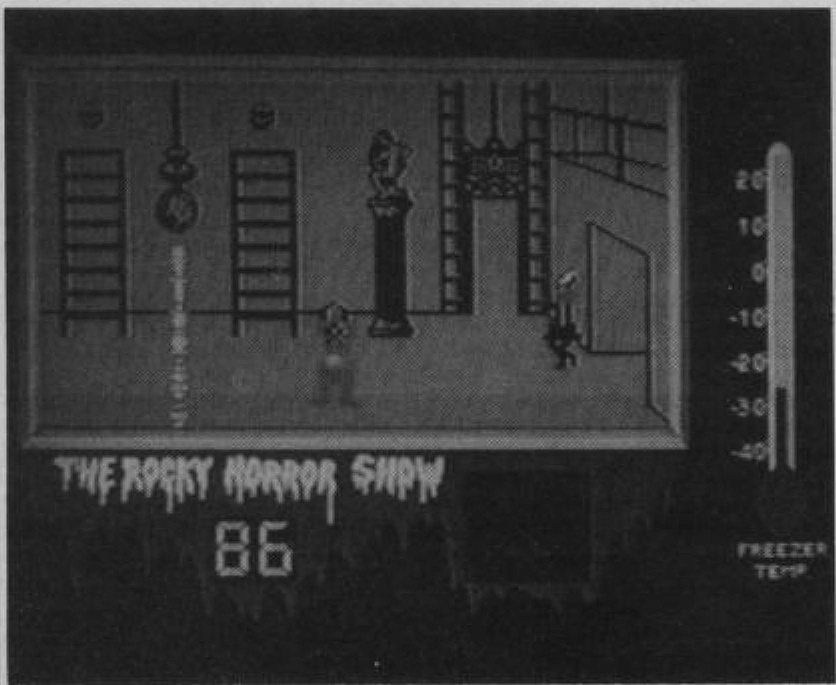
THE ROCKY HORROR SHOW

CRL, £9.95 cass, joystick or keys

Having been a cult Chelsea stage show, 'The Rocky Horror Show' was filmed and became an even bigger cult as a movie. All that late 60s decadence overlaid with the early 70s cynicism appealed enormously. Recently, the film has made something of a comeback, its rock music still very much in vogue, and now you can play the game.

If you are one of the last people left on earth who knows nothing of the 'Rocky Horror Show', film or stage play, then you might be forgiven for not knowing what is going on. Good, middle class American youngsters, Janet and Brad, through some mechanical defect in their car, end up in this weird house for the night owned by Dr Frank 'n' Furter, and one of them gets turned to stone — well, it's a long story — perhaps you *should* see the film after all.

The player may choose to be either Brad or Janet, and depending on which you choose, it will be the other that gets stoned by the wicked Frank'n'Furter and his dreaded Medusa machine, but clearly the most sober of the pair must do the rescuing. The task is simple; guide the rescuer around the house and find the pieces of the De-Medusa and put it back together, then you can wipe that rather stoney smile from your partner's face and run like blazes. Of course finding the pieces isn't a piece of rock cake, you need to look for them and that means opening doors and that means finding keys — the right keys. And while you are lurching around this rather attractive period dwelling you are going to be chased by quite a few people who would rather you didn't, and they have some pretty mean ways of expressing their preferences, like killing you.





The idea of the game is quite simple really, although a little long-winded as you seem to have to move through the same locations several times. This gives the effect of its being bigger than it actually is. Some puzzles are a little tricky to solve at first but become apparent enough as you progress through the game. The graphics are surprisingly disappointing — first impression is quite good, but closer examination reveals little animation although the drawing is detailed enough. Overall quite a playable game but it's lasting appeal is short because I don't think it will take too long to solve once you've got going.



I loved the film, which I have on video and have seen many times so I therefore looked forward to trying the game. Unfortunately CRL haven't exploited the film's computer game potential and have instead come up with a simple collect and place game. The characters aren't very well animated and move rather slowly. The game also tends to kill you suddenly, especially when you're doing rather well. The music was okay (it's a great tune so they couldn't really mess it up!), the graphics rather poor and the Spectrum version knocks spots off it so take a good look before buying.

Some of the film's obscure scenario enters into the game's flavour in the way that these extraordinary characters will come up and say things like, 'I didn't like my Teddy!' or 'it's just a jump to the left . . . ' These remarks are capable of moving Brad and Janet into a state of total confusion and after a few more from the right sort of person that confusion moves up a grade, to total death.

The De-Medusa is made up of fifteen separate bits which must be collected piece by piece and deposited in the chamber next to your stiff friend. At the start of each game you find that the characters and the vital pieces have all been left in random locations around the house. While there are fewer than fifteen rooms within the house, some rooms have more than a mere lock to get past, the worst being a strange electric beam. The beam removes your one and only life if you get too close — fortunately it can be turned off but 'how' is the trick. Your other problems move around on their own, they are the characters of the play and each one of them will have a lasting effect on you. The Butler (Riff Raff), for example, is nuts, he wanders round all day long complaining that nobody loves him while at the same time he is trying to zap you. One of the girls, Columbia, simply strips you naked when you bump into her. Eddie is a chap/thing who is particularly unpleasant. He was one of Frank's failed experiments. Fortunately he spends most of his time in the freezer, unfortunately the freezer doesn't work that well, the thermometer at the base of the screen lets you know when he's on the thaw.

Oh one last point, the whole house is a space ship, yes it is difficult to believe but there you are. From your arrival you have 99 time periods (that's not as long as it sounds) to rescue your mate and a run for it otherwise by then, you see, Frank will have grown tired of your feeble efforts and left for home. Apparently Frank is this guy from outer space and he wears the wrong clothes, well that seems to explain it all.



I liked the film and I thought the Spectrum version of the game was pretty good, following the film closely, effectively and enjoyably. Unfortunately on the 64 it doesn't quite have the same appeal and isn't quite so hot. The characters move slower than the on the Spectrum and the game doesn't feel as good. It's also a shame that most of the touches that featured in the 'original' (such as the humourous title screen or the 'Time Warp' dance and the excellent lightning effect) aren't present. The sprites are rather crude in definition and would have been better in single colour. The music was the best thing about the game which doesn't stretch to more than a simple pick-em-up.

Presentation 76%
Very well packaged (includes poster, sticker and T-shirt offer), with good instructions.

Graphics 58%
Pretty awful sprites but above average backdrops.

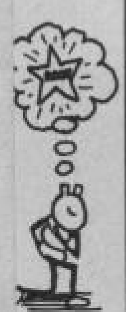
Sound 67%
Good tune (Time Warp and bits).

Hookability 54%
Collecting de-Medusa bits isn't difficult and makes it easy to get into.

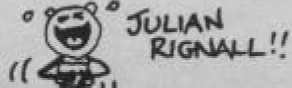
Lastability 40%
Once done, you probably won't come back to it.

Value For Money 37%
Seems expensive considering low Lastability and it costs more than the Spectrum version which is better.

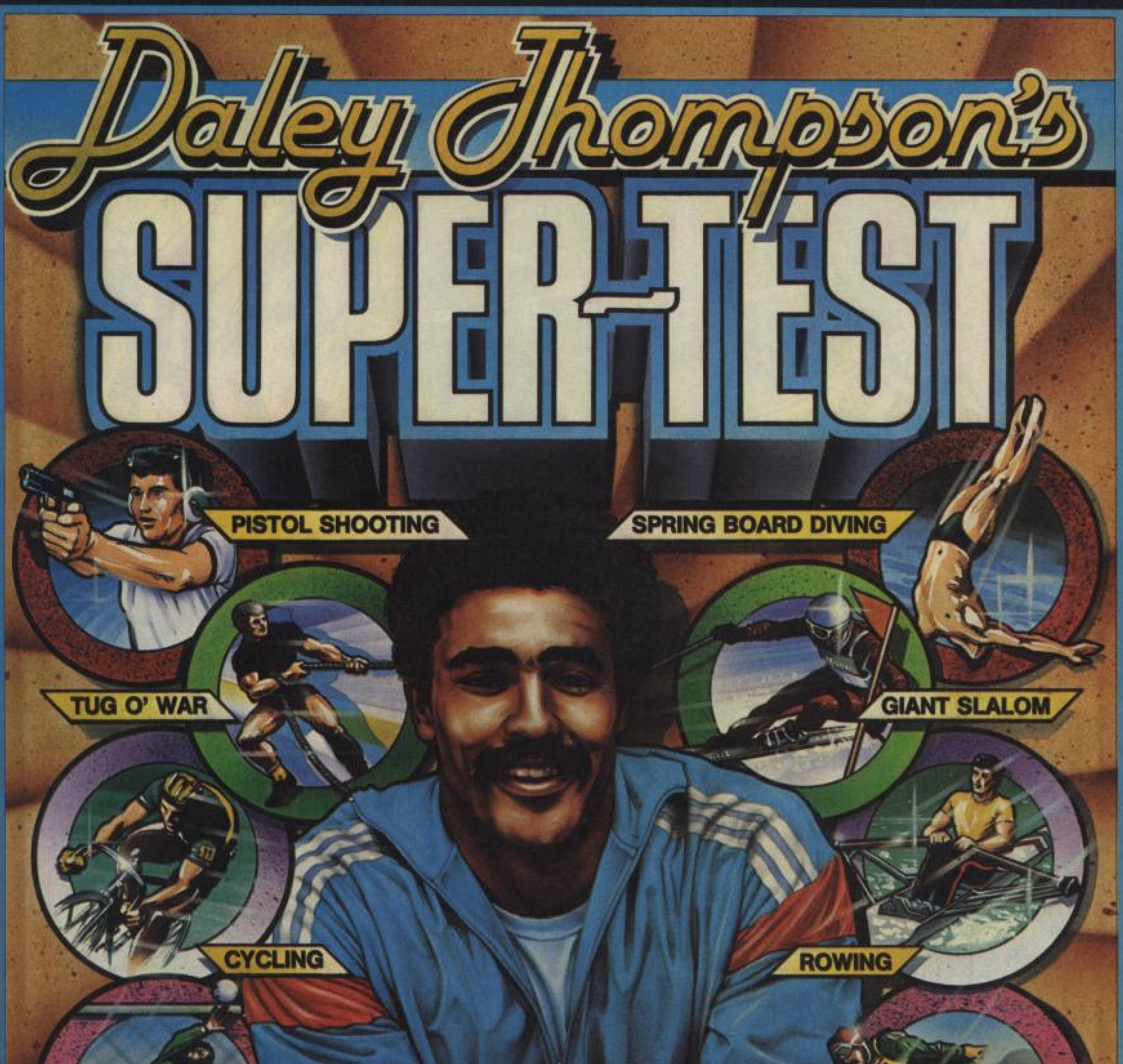
Overall 43%
Sadly doesn't match up to the Spectrum version.







Now after the glory of gold enter

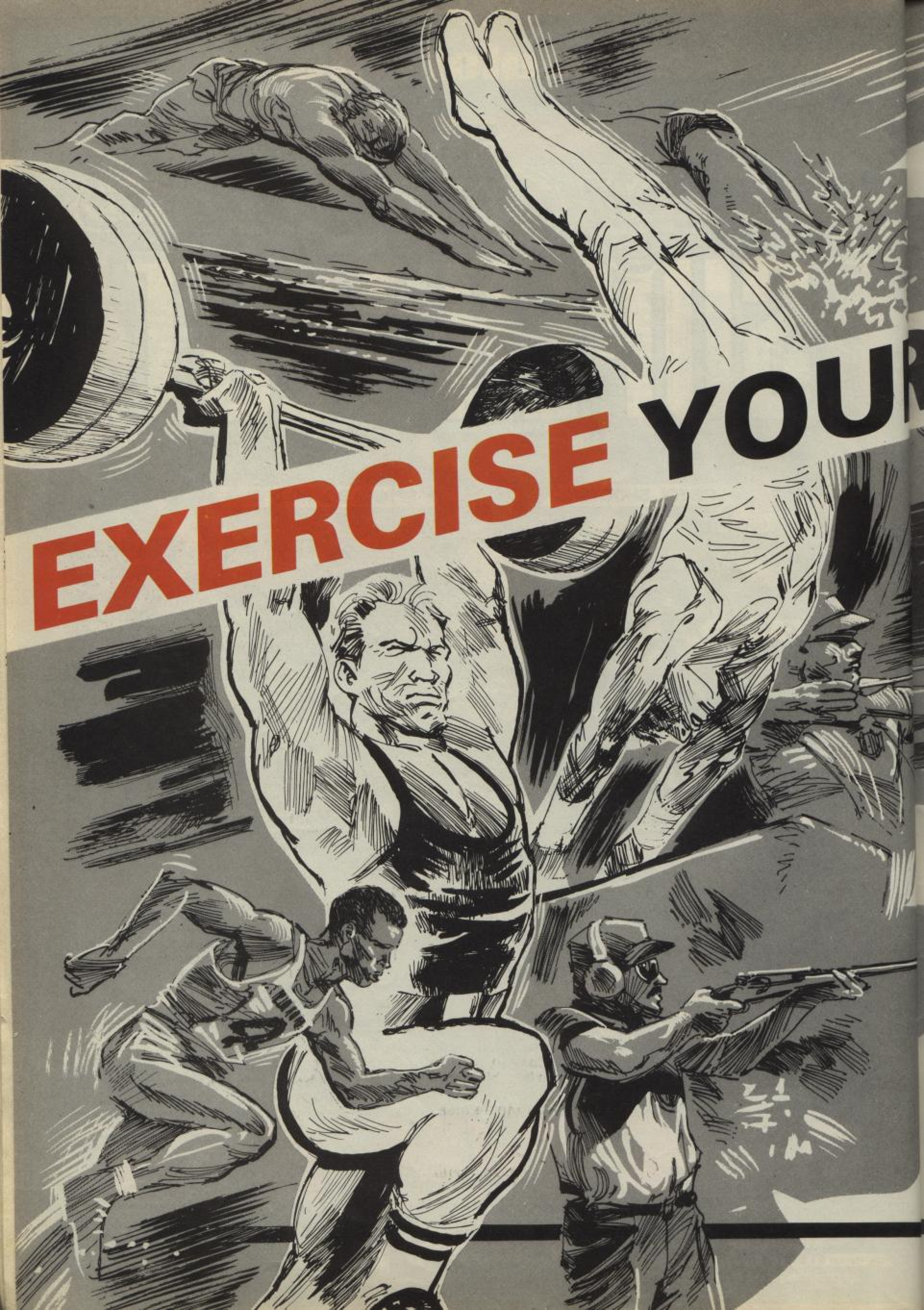


SPECTRUM 48k 6-95 **COMMODORE 64** 7-95 **AMSTRAD** 8-95

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EXERCISE YOUR

ZZAP! COMP

R IMAGINATION WITH



Imagine ...the name of the game

Fifty copies of the great NEW *Hypersports* to be won

Reinforce your joysticks — *Hypersports* is coming!

Not a Decathalon, a Hexathalon, but no less a challenge to your joystick waggling muscles. Licenced from the Japanese arcade masters, Konami, *Hypersports* will no doubt be a roaraway success, leaving a trail of frazzled joysticks and locked armies (like your leggies, but higher up) in its wake.

Kicking off with swimming, the cycle of events continues with clay pigeon shooting, archery, vaulting, weightlifting and the long jump and there's plenty of opportunity to exercise your joystick arm on the way as you try to qualify on each event.

Personally I find the whole concept of physical exercise revolting. Ascending the spiral staircase that give access to my cubbyhole in ZZAP! TOWERS is quite enough of a workout for me. Next thing you know, after ZZAP! Hats and ZZAP! T-shirts they'll be producing ZZAP! jogging suits and making me run round Ludlow in one to advertise the new whizzo garment.

Get on with the competition, you idiot — Ed

I mean really, just because the post of 'Competition Editor' is so lowly and humble, the Big Cheeses round here seem to think that I'm supposed to serve their every whim, and just wait around to be becked and called. I've had enough, I really have.

That's it. I'm off to join the Union of Competition Editors, Tea Persons and Sundry Minions. UCETPSM for short. So you'll just have to think up a competition for yourselves won't you............

How about describing the events in a Pentathalon game for totally idle slobs. People who are really indolent, lazy and non-energetic. Go on, five non-sweaty events for the non-sporting. All you've got to do is jot them down on the back of an envelope or postcard and send your entry off to ZZAP!! Non Sweaty Dept, PO BOX 10, LUDLOW, SHROPSHIRE, SY8 1DB to arrive by 15th August. Fifty best idleathalons win a copy of* Imagine's *Hypersports*. — Ed.

'... Er, hello ... I'm the Area Convenor of UCETPSM, and I have reason to believe that you've been using non-union labour in the fabrication of competitions..........

THE BIRTH OF A PARADROID

Part Two

"I try grumbling REALLY LOUD. No effect. This program is clearly deaf."

We continue with our everyday story of programming folk as ANDREW BRAYBROOK, the man who wrote GRIBBLY'S DAY OUT, struggles over the creation of his next game for Hewson Consultants called PARADROID. Here we are given a priviliged insight into what it must be like to cull from the keys of a Commodore 64 the thrills and spills that will make a hit game. This month, having forgotten his fight with the cat and the lost ruler, Andrew turns to the more interesting aspects of programming like pencil chewing . . .

Thursday May 16
Redesign consoles today. New ones are much more curved, less detailed in a way, but definitely clearer. THINKS . . . Maybe I'll drop multi-colour mode and use 16 colours instead. HMMM . . . I need some orange anyway. Yes, then I can work on some less gaudy colour schemes including the greys.

Friday May 17
OH MY HEAD! Late start today, due to 'night on the town' yesterday. Implement colour changes and design some more graphics. Get some very tasty pastel shades using clever pixel plotting. Looks good to me. There again, maybe it's the effect of the beer. Will it look okay on a poor quality TV? Dunno.

Take a tape copy home for some screen shots.

Monday May 20
Rip out character animation routine carried over from *Gribbly's Day Out*. Implement clever new one. Squeeze three numeric counts into 1 byte and write a hefty routine to maintain all counts independently. Save a byte here, save a byte there. Get lots of lovely room for other stuff. Great!

Still don't know how the robots can be made to behave properly given all the different types that will be running around. This week is not going to get any easier.

Tuesday May 21
An average morning's contemplation until . . . ZAP WHIZ POW! An idea for a game within the main one, fighting for control of a new robot. Instead of just a graphical sequence showing the takeover of a new robot, why not have to play for it, you against the robot's brain? Base it on logic circuits and use some existing routines. A whole new game segment in a small space!

Wednesday May 22
Get stuck into new transfer game. Get screen setup working almost perfectly. Game is beautifully simple but under pressure it has great possibilities. Now I've got to convince it not to give impossible setup situations, since it is relying n a stream of random numbers, courtesy of Sidney the sound chip.

Thursday May 23
Finalise the screen setup for the transfer sequence. Work out which arrangements of play elements are impossible. Devise rules to ensure that they are never selected. Discover rules are very simple which makes life easier. Feel pleased.

Work out how to run the game itself and begin coding when Andrew Hewson drops in to spy on us. I proudly demonstrate the new creation. 'What on earth is it?' he says. Not one of his most helpful, constructive of illuminating comments. I rage inwardly.

Friday May 24
Attempt to implement the mechanism that runs the transfer game. Do the design. Try to get it right. Scrawl some rough diagrams. Looks good.

Write the code and try it out. What a mess! Study notes. Twit! Should have read notes more carefully when writing code. Make corrections. Ahaaa! Everything's nearly working except for annoying flicker.

Search for cause of flicker. No luck. Start to grumble. Search some more. Still; no luck. Grumble out loud.

Okay. Decide that annoying flicker is not going to get me annoyed. I can either get game working but with sprites that flicker, or I can get nice steady sprites but it won't work. I try grumbling REALLY LOUD. No effect. This program is clearly deaf.

End of day. It's Friday and I'm tired. I go home. Grumbling and annoyed.

"Continue to scribble robot notes. Steve suggests a neat way of compressing three bytes on information into one. He's a bright lad."

Monday May 27
Bank Holiday. Play a bit of *Guardian*. Mend joystick with four lumps a aluminium to stop contacts from bending. Study listing of transfer game whilst pretending to do something else so as not to get annoyed.

Got it! A logical fault. Annoying flicker disappears. Am annoyed for not spotting fault earlier.

Get carried away. Can't see why one routine is called twice so decide to fix it so it doesn't mind being called twice rather than fix error properly. This is called the steam-roller solution. Calm down. Feel guilty about steam-rollering.

Tuesday May 28
Work on getting the transfer game looking vaguely presentable for some more screen photographs. Put in a lot of icing like displaying the number of gizmoes left and a countdown to game start etc. Game now takes up about 2K bytes and is bigger than I had hoped. I'll have to squeeze it in somehow.

Wednesday May 29
Study transfer game. Tune up speed and duration. Robot player has no intelligence so give it a couple more shots on average to make up for stupid moves. Change colour of robot player from blue to purple to show details better.

Decide transfer game can now be shelved for later inclusion in main sequence. Sit back and enjoy a warm glow of self-satisfaction. Decide to reward myself by having fun designing logo to appear on side of main spaceship. Fiddle with **R.F.** for **R**obot **F**reight.

End of day. All attempts at logo are garbage. Warm glow fades.

Thursday May 30
Sorted out some bits of documentation about *Gribbly's Day Out* and tidied them up. Got the new screen shots back, still underexposed, this game is going to cause people problems because of its white background, chuckle!

Back to main game. Do some more graphics — a better looking lift, a block of consoles and some different floor sections. Work out what information is required to get the lifts functioning, not much fortunately.

Friday May 31
Key in lift shaft routine. Reorganise the screen setup routine tidying up all the initialisation activities. Up to now have been working on test data. Now things are getting serious.

Decide I have to key in some real decks. Suck my pencil whilst considering the problems of lift co-ordination between decks.



Some hard thinking yields immediate results — I get a mouthful of pencil shavings.

Hmmmm . . . definitely going to be complicated. Some hard thinking yields immediate results — I get a mouthfull of pencil shavings.

Oh happy day! *GDO* gets Game of the Month in CCI. Decide this is a good opportunity to ask boss (Steve Turner) for new pencil.

Monday June 3

Fire up the new ammendments, most of which work according to plan, except for lift routine which keeps crashing. Key in about 1K of hex for the first six decks to see if I can get the lift processor working. Decks look okay. Decide to supply maps of decks online because it's easy to get lost. Slot in lifts accurately. It works!

The weather's far too hot to program, that's my opinion.

Tuesday June 4

Doom and gloom this morning. Program keeps on crashing. Slog through code finding several errors. Serves me right for rushing through it yesterday.

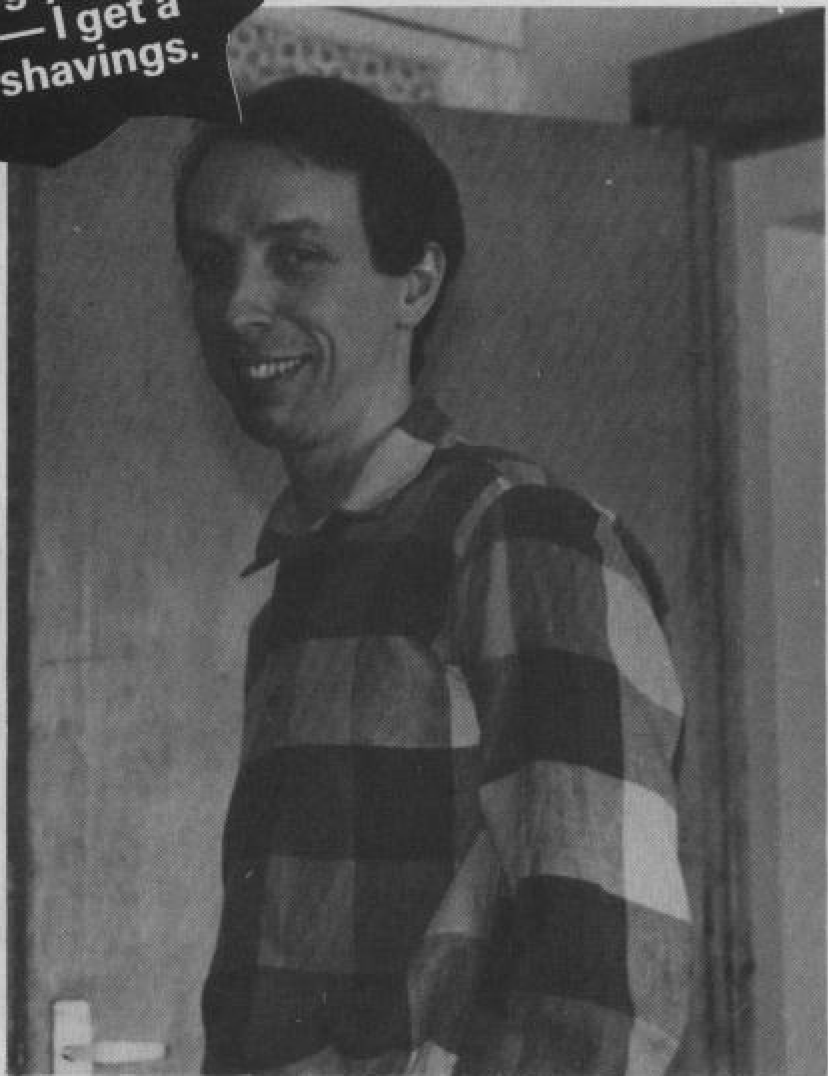
Eventually I can tour around all the decks and use lifts if I'm careful. Worry about excessive pause on leaving lift whilst machine sets up current deck. Decide to do setup whilst in lift. A lot of extra work but result is nice. Very elegant.

Eeerk! Thunder and lightning in the outside world. Take fright at possibility of losing all today's work due to power surge. Scramble to save everything in sight. *(Andrew was obviously luckier than we were, the same lightning-induced power surges caused the ZZAP! computers to crash taking several K of unsaved copy and subscribers with them. Much shouting and cursing and retyping . . . ! -Ed)*

Having a bit of trouble telling the difference between orange and red as an alert status. Since green, yellow, orange and red are traditional, this could be a problem. Commodore orange isn't bright enough.

Wednesday June 5

New pencil arrives. Chew on it whilst considering how to shuffle storage to give more space for deck data. Assign last 4K. More changes will require a goodly amount of pushing and shoving from now on.



Andrew Hewson - Consultant or Spy?

Work out mechanics of enemy robots. Many will operate on a network of invisible roads and junctions. Some may be sentries, others just 'on-the-beat'. The whole ship will have its robot crew defined at the start, and each decks-worth will be expanded and used on entry to that deck. Each deck will have a main variety of robot, along with a random selection of others.

Thursday June 6

Continue to scribble robot notes. Steve suggests a neat way of compressing three bytes on information into one. He's a bright lad. Gives me a lot of patrol routes and junctions. Reminds me of my IBM mainframe game *Survive*.

Hmmmm . . . a problem. What happens if a robot wants to come onto the screen when all eight sprites are already busy? In *GDO* I kill the new object and nobody notices. I could lose it temporarily and let it reappear next time you visit the deck. No, better not. Someone's bound to notice and moan about it.

Need something to speed things up when most robots on a deck are gone, such as the baiters in *Defender*. Have to sleep on that one.

Nearly redefine the walk to show a 3D aspect, but I don't want to do everything in 3D. Decide it looks a bit too ugly. It's been very much a thinking day.

Friday June 7

Off to the Commodore Show in London to spy on the opposition! Don't see anything particularly devastating. Enjoy listening to the music played by Jeff Minter.

Monday June 10

Steve's out today, so get to work on a pretty title screen. Do some drawings and like them. Try same on screen. No. Not right. Dabble for a while with graphics on screen and come up with a different style of letters. Not bad. I want it to look like the letters are stamped on metal. Use part of Commodore graphics set for first time ever.

Tuesday June 11

Oh, oh oh oh oh! Behold! An idea. why not use work from title screen for deck walls? Leap round room full of brilliance or insight. Steve tuts and hisses at disturbance.

Calm down. try a small setup. Nag Steve to look at possibilities. Decide to try a whole deck in new scheme. Hack, hack, hack for ages and then fire up new version. What a transformation! Very metal, superb and solid. Stop for a cup of tea to celebrate progress.

Set up some alternative colour sets and, using light colours for background, I now have schemes in yellow, green, red and blue. Game now looks totally different, although consoles and lifts work well with the new set. So just by chance and by doodling on the character set editor, the game has undergone a major change in apearance.

Much self-satisfaction with the new look. Nobody commented either way on the previous look, except to say that it's different, ie politely saying that they don't exactly go overboard on it.

Burn the heretics, I say. Drown the non-believers!

Wednesday June 12

Old turbo saving routine must make way for tables of data. Five minute job I think to myself. Hours later I'm still hacking at them. Curse myself for patching and fixing them in the past without recording the changes.

After much disk and tape loading and saving the new turbo works properly. Fix a couple of small details in the game. It now takes 20 minutes to assemble the game from source, it's just so s-l-o-w and when it finds an error right at the end —— aaaarrgh!!

"What a transformation! Very metal, superb and solid. Stop for a cup of tea to celebrate progress."

Next month: How long can Andrew's new pencil possibly last? Will the Commodore character set survive the launch into space? Will the cat ever come back? Will we ever see a Paradroid? These questions and more may be answered next month, who knows?



Incredible subscription offer

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Don't say we never think of you. The first three issues of ZZAP! offered fantastic value for subscribers, and to continue in that vein we've got together with BEYOND SOFTWARE for this amazing offer. If you take out a subscription to ZZAP! 64, you can choose TWO of the marvellous Beyond games featured on these pages — and they're absolutely FREE!!

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STUNNING MAG

Last issue we said we were confident that ZZAP! 64 offers far more than any other publication to people who want maximum enjoyment from their Commodore 64, and judging from the letters we've been receiving this past month, lots of you agree with us. And since we said that (so long ago) nothing has altered out there to make us change our opinion.

FACT: Zzap! is still the only mag 100 per cent dedicated to the brilliant entertainment software available on the 64.

FACT: Zzap! is still the only mag which publishes a comprehensive, fully detailed, up to date review of Commodore games.

FACT: Zzap! is still the only Commodore mag which is regularly fatter than 100 pages.

One other thing. As a subscriber to ZZAP!, not only do you get an amazing initial offer, as detailed on these pages, but you also qualify for large future discounts on selected games, as the panel for existing subscribers shows, AND by using your subscriber code number, you also qualify for the regular, standing discount on software purchased through ZZAP MAIL ORDER!!

STUNNING GAMES

Beyond rapidly established itself as one of THE major software houses in the country, specialising in complex and massive games of strategy/adventure/arcade all mixed up. Perhaps the most famous is Mike Singleton's *Lords of Midnight*, a game that pioneered new techniques in gameplay and programming and has inspired other programmers like Denton Designs to produce games like *Shadowfire*. All the games offered on these pages are highly polished pieces of software — the peak of sophisticated British and American gameplay and programming.



SPY vs SPY Based on the famous black and white spies from MAD MAGAZINE, this strategy/arcade game pits the players in a frenzied and humgurous battle of wits as each spy sets traps for the other in an embassy where they are trying to find a briefcase, passport, money, key and secret papers in order to escape. Split screen display and one or two-player modes. Another American import from Beyond and a must for your games collection!





SHADOWFIRE The first game software to feature icons, SHADOWFIRE is a race against time to save the Galactic Empire from the evil Zoff. The player controls six members of the Enigma team as they board Zoff's ship. An adventure/strategy game that is entirely icon-driven and controlled by a joystick, this one was a massive ZZAP! Sizzler. A game that will take many hours to solve as the vital seconds tick away — will you do it in time?!



LORDS OF MIDNIGHT The greatest visual wargame of them all. You control several characters in a fight to the death against the forces of evil that threaten the Land of Midnight. There are as many ways to achieve success as there are players, with the entire game controlled through the technique of 'landscaping' invented by author Mike Singleton, a system which offers over 30,000 different views of the Land. Whether or not you normally enjoy strategy games, Lords of Midnight is one of the most compelling games ever written.



PSYTRON You're in control of the Betula Command Centre which is under attack by aliens. The game affords a 360 degree panorama of the planet outside the centre, broken up into separate 10 segments. Keeping the centre alive is your priority as the attacks increase in intensity. This game expects you to grow in ability as you progress through its many tough levels of play. Splendid graphics and an increasingly frenzied scenario make arcade skills as well as strategical thinking vital.



MY-CHESS II This unique chess game offers four 3D views of the board as well as the more traditional map view. There are nine levels of play and on level one it will play to club level standard with a 60 moves in five minutes response time. Other features include game replay, automatic play, print option, solvemate feature and a sound on/off option. This is one of the very best chess games available on the 64 — an American import from Beyond that normally retails for £11.95.



Subscribe to ZZAP! and you can have TWO* of these games for FREE!!

PSI WARRIOR One of the most underrated 64 games of the year (see last issues playing tips and map), this is another arcade game with strategical overtones, a massive playing area and loads of features from the same authors as PSYTRON. If you've seen our map, now's your chance to get this great game to go with it!

As for existing subscribers . . . !

Even if you already have a subscription to ZZAP! through a similar offer in earlier issues, you can still benefit from this latest special deal. Thanks to our arrangement with Beyond, we're able to offer **ANY** of the games featured here for just **£6.95**.

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PIECE
SAFE
OLIVER FREY

WIN A WALLY PORTFOLIO

Containing the Collected Works of Wally Week

COMP



'The last time I saw anything as ugly as you, Tarzan was feeding it bananas', hissed the evil RJ into the Northfork Snooker room telephone.

'I intend to secure the black pudding rights for the whole of Yorkshire and to hell with you', he continued as Bot Lynch's pendulous earrings began to quiver with emotion behind the bar of the Rivers Retrain as she listened to RJ's ranting.

'And if you stand in my way, I'm going to shoot myself' he continued, slamming the receiver back into its gold-plated cradle.

With this cliff-hanger, another episode of his favourite soap opera came to a close. As the dulcet tones of the Crassroads theme music faded in, and the credits began rolling up the screen Wally Week leant forward and punched the off button on the TV remote control.

It was his birthday, and Wally decided to celebrate. He dashed off a quick letter to his agent at Mikro-Gen, explaining that he wanted to run a competition for ZZAP readers, walked to the post office, posted it and then caught a bus into the Mikro-Gen office and discussed the details of the competition.

After much negotiation, some discussion and several cups of tea, the germ of an idea which first floated around in Wally's feeble mind multiplied into a complete colony of bacterial thought. Thus was born ***The Wally Week Anniversary Competition*** which will become history once twenty five ZZAP readers have won their very own set of the Complete Works. Wally has starred in no less than three programs, ***Automania***, ***Pyjamarama*** and The Pinnacle of His Career So Far, ***Everyone's a Wally***. Now he is taking a back seat role in Mikro-Gen's latest release ***Herbert's Dummy Run***.

Mr Week personally devised the following four questions for his Anniversary competition, and we have included a fifth tiebreaker problem for all you non-wallies to ponder on. Twenty five winners, who answer the five questions correctly and complete the tie breaker in the most apt and original way, will pick up a Complete Works package containing the four Wally Week games.

Wally's Questions:

1) How old will I be on my first birthday?

2) One for the mathematicians this — fill in the missing number: 2 4 ? 8 10

3) How do you spell 'Wally'?

4) Which is the odd one out in the following? a) Tom, b) Dick, c) Harry, d) Wilma, e) Wally, f) William Shakespeare

THE ZZAP TIE BREAKER

Complete the following sentence in no more than twenty words: 'I can recognise a wally because ..... .' Brownie points will be awarded for wit, humour, originality, silliness etc.

Remember, get your entries in on the back of a postcard or sealed enveloped to WALLY COMPETITION, ZAP!!64, PO BOX 10, LUDLOW, SHROPSHIRE, SY8 1DB by 7th August.

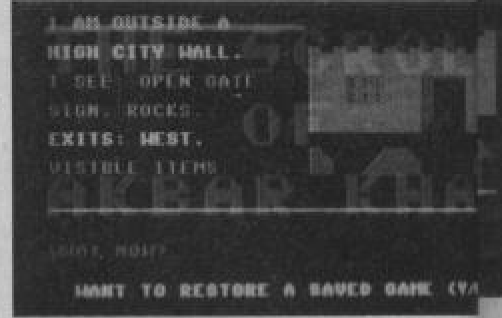


ZZAP! adventure

A complete monthly guide by the infamous White Wizard

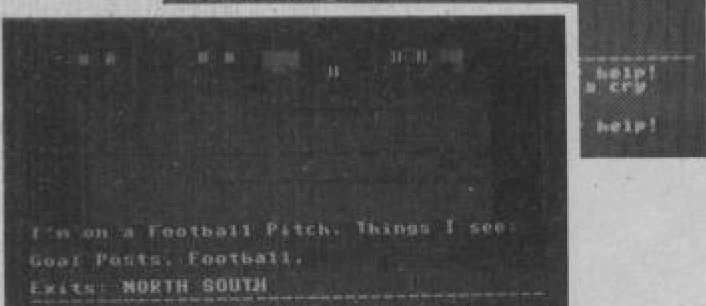


The White Wizard has been unhappy with the lowness of the quality of the adventures this month. There are three very poor and one fair to middling cassette adventure in this months review section. Looking back at my all-time favourite trio, the Zork series, was the high point of the month but having to review the others made me very annoyed. Where are have all the decent cassette adventures gone dear readers? I hope to bring good news to you diskless adventurers next month but until then you'll just have to make do.









SUPER-GRAN

Tynesoft £9.95

I was mildly amused by the title Brian Howarth and Mike Woodruff have given their new Adventure International game. Isn't Super Gran from a childrens' television programme? Once I'd discovered that it was (put out on the ether by those who dwell up near the northern border), and that the game is also for children, I thought it fitting to place it in the hands of an elf who happens to be staying in my castle so that she might play with it and afterwards apprise me of her opinion on its merits.

After about ten minutes she came out looking very annoyed and complained bitterly that it only had three locations. At this tearful outburst I thought I'd better take a hand in its viewing myself and when I tried playing it I found the child was apparently not lying.

However, as an experienced Wizard, it occurred to me, as it might to you dear reader, that surely there must be more to this than met the eye — something must be behind this small exterior? Not wanting that young female Super Gran to get the better of me I set to work.

First I took a good look around and found myself on a field. I'm no expert at these minor activities, but I recognised it for a football pitch. As nothing much seemed to be happening I got rather vicious with a football and some goalposts. This luckily paid off and within a few very frustrating minutes I was off into the higher part of the adventure. After playing for a bit longer and four locations later I was back at the start. What am I supposed to do? On trying to get back into the higher part of the adventure I died without much of an explanation!

After a couple more plays I have decided that this is one of the most disappointing of Brian Howarth's releases. The vocabulary is extraordinarily limited indeed and the responses exceedingly unhelpful. On standing on the football pitch I am told **YOU SEE SOME GOALPOSTS**. Like most keen adventurers I am accustomed to divining the meaning behind the most ordinary of objects as well as the odd, so I asked to **EXAMINE GOALPOSTS**, only to be told I couldn't because **THEY AREN'T HERE**. This is plainly silly, either they are, or they are not here. Still, it's always best to test a hypothesis in some physical manner and the game evidently agreed in as much as it then allowed me to kick them and collect the crossbar resultingly knocked off by my aggression!

The graphics are not very good at all, and although they might be considered by an adult good enough to convince a little child, my elven friend felt slighted by their inadequacy. Speaking of which, if this *is* an adventure for children then I don't think many will get past the first three locations. The puzzles involved are a bit too obscure for your average Wizard, let alone your average youngster, it gave me enough problems!

Atmosphere	41%
Interaction	34%
Lasting Interest	42%
Value For Money	39%
Overall	**26%**

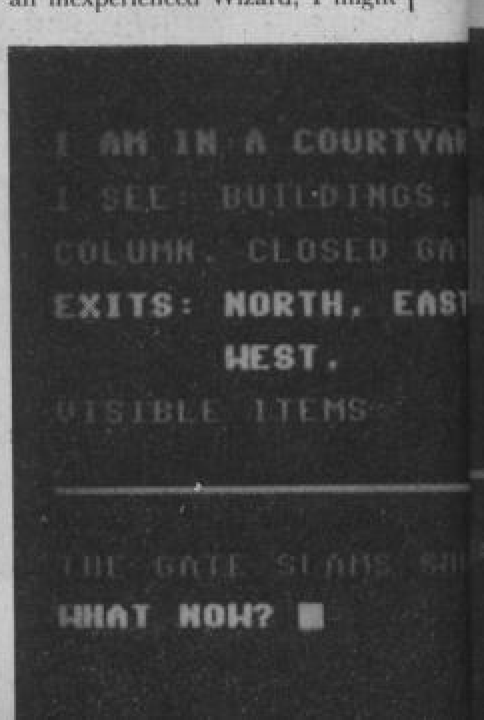
THE SCROLL OF AKBAR KHAN

Step One, £14.95, cass

I'm always highly suspicious of adventures which don't understand the word **ENTER**. This one doesn't and as it was one of the first words I typed, my irritation quickly grew.

This graphic adventure from Step One has eastern overtones (as in 'oriental', gentle adventurer, and not that you should assume it has too many **GO EAST** commands to input). In fact it is located in Arabia where you are set the task of stealing the scroll of Akbar Khan and escaping the city where it is kept. The reward? Something the White Wizard has known for a long time: the secret of eternal life.

The game starts, where so many adventures seem to commence, outside the walls of the city. Now were I an inexperienced Wizard, I might



for all 64 owners who prefer games involving typed commands rather than wiggled joysticks.

just consider it clever and worthwhile to investigate the exterior of the city first. But of course, I am not lacking in experience and am well aware that this is such a common ploy in many adventures — give the player the sensation that the game is set in a potentially vast space of which the city is only a part. The player is induced to think of how much he or she might miss by diving straight in through the city gates (or over the castle drawbridge or whatever), and thus roams the exterior locations, frequently with little or no success. Yet, despite my skills, I did probe without before going within.

I needn't have bothered. After encountering an oasis and drinking my fill I got stuck in one of those ridiculous infinite deserts. After wandering about for seemingly hours my blood pressure had risen to serious levels. The infinite desert, like the wretched maze is a blight on adventure games, which should be concentrating on involving the player in an imagined but convincing other world and not wasting time by creating childish and silly problems like this. However, the problem was not over . . .

Ah! I thought, I'll start afresh and hopefully on the right foot this time. How wrong could I be, for when I attempted to quit, the program instantly displayed the prompt **WOULD YOU LIKE TO LOAD A PREVIOUSLY SAVED GAME?**. I certainly did not, I wanted to carry on but start a new one. So you can probably visualise my astonishment when the wretched computer promptly NEWed itself.

Alas alack! Immortality does not always breed patience, but unlike most adventurers, I do have just a little more time on my hands to reload a game, so back to the cassette recorder. It took ages. I started again. This is when I encountered the problem with **ENTER**. According to this adventure it seems to be a word which is redundant. The typically American **GO GATE**, however, seemed to work. It isn't that Americanisms are impure in adventures, but **GO** used on its own is such an imperative, implying GO **TO** something rather than **THROUGH** it. The vocabulary should be friendly enough to allow sufficient variants to suit players. After all and adventure isn't a 'guess the programmer's lack of education' game or, for that matter, a 'let's see how many useless desert locations we can fit in here to boost the sales hype'. But with GO GATE I was soon inside the city.

After wandering about for a while I discovered a location with a well. Hmm, I'd better look at this. SEARCH WELL quoth I innocently. **I DON'T UNDERSTAND 'EXAMINE'** came the grumpy reply. The same response occurred when I typed SEARCH. On trying LOOK WELL I was given a response. What sort of adventure is this I thought? It just doesn't understand good, classic English adventure vocabulary. Anyway, after taking a leisurely stroll round the other locations I thought I'd might as well try other words to see how helpful the adventure could be. HELP should at least elicit a polite response even if the program won't be actually helpful at any given point; don't bother here, all you get is **I'M CONFUSED**. This is typical of this adventure and many like it. If the program is confused, God help the player.

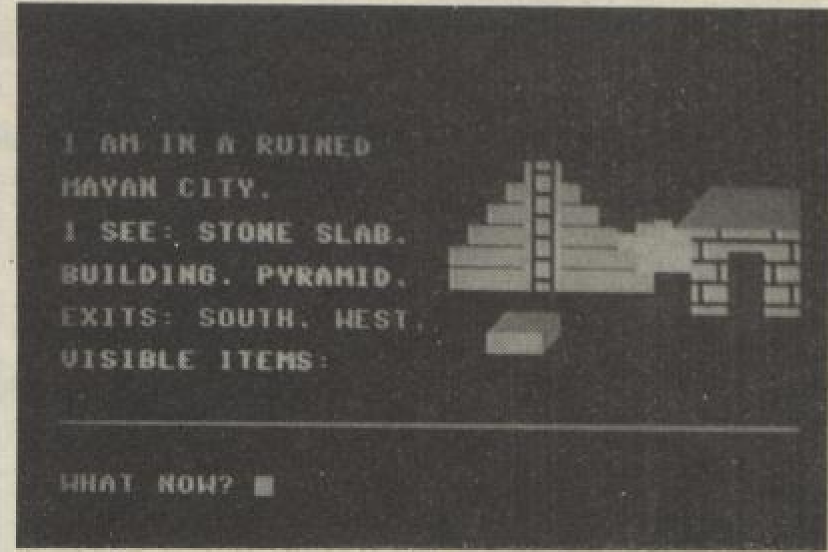
The graphics in *The Scroll of Akbar Khan* are extremely poor, they are constructed unimaginatively using the inbuilt Commodore graphics characters. The adventure itself is a boring one, lacking in depth, vocabulary and action, and really just isn't worth the money.

Atmosphere	24%
Interaction	22%
Lasting Interest	23%
Value For Money	20%
Overall	**19%**



THE LOST CITY

Step One, £14.95 cass



After suffering at the hands of Step One's other, abysmal attempt for what seemed an eternity, it was with loathing tenacity that I waited for this one to load. The scenario certainly sounds interesting enough, but then so did that of *The Scroll of Akbar Khan*. 'Deep in the mysterious jungles of Central America lies the Lost City of the Maya, overgrown and long forgotten.' Sounds great so far . . . 'Hidden among the crumbling ruins and deserted tunnels beneath the city are ten valuable Maya Relics. It is your task to unearth and store these relics, but beware! The ancient Maya have left many traps for the treasure seekers like yourself . . .'

Now this actually sounds more like it. Once it had finished loading and I started playing the game, my initial enthusiasm began to wane.

The Lost City looks very similar to *Akbar Khan* and unfortunately it plays like it. The vocabulary is just as poor and the responses are just as feeble. It does have a slightly better atmosphere and graphics than *Khan*, but retains the very unfriendly feel.

After much MOVEing and LOOKing at objects, the White Wizard found himself armed with several tools along with some cheese and biscuits (unfortunately no coffee) with which you start the adventure. Very many moves later I found myself becoming increasingly hungry (guess what the biscuits were for?) and increasingly frustrated as I fought mentally to get deeper into the game. With such a poor vocabulary and no real help in the way of decent responses (there is a HELP function, but for what help you get from it, I wonder why they bothered) the White Wizard got exceedingly aggravated very quickly and ended up turning off with disgust.

I am distressed and overawed that such poor excuses for adventures are sold at such an incredibly high price and advise you to steer well clear unless the price should drop dramatically and you enjoy being frustrated and disgusted by such inferior quality.

Atmosphere	24%
Interaction	20%
Lasting Interest	26%
Value For Money	16%
Overall	**23%**

MORDON'S QUEST

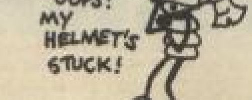
Melbourne House, £9.95 cass

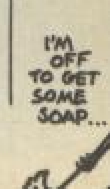


As the regular followers of this column may well know, the White Wizard is a great fan of the classic *Colossal Caves* adventure. I enjoyed playing the Melbourne House implementation of the selfsame adventure and it was with interest that I sat down to play their latest offering, as it is penned by the same hand as *Classic Adventure*.

Mordon's Quest has you playing the usual role of the fearless adventurer and this time there's the daunting task of preventing the destruction of the universe. It isn't, sadly, as great a game as *Classic Adventure*, but the White Wizard found it playable and enjoyable enough to be a worthy buy for the explorer who finds the traditional adventure satisfying.

Atmosphere	78%
Interaction	63%
Lasting Interest	69%
Value For Money	62%
Overall	**65%**





adventure



ZORK I, II and III

Commodore, £11.99 each, disk only



For this month's look at the disk based adventures the White Wizard has turned his wand to Infocom's excellent Zork series as marketed by Commodore in the UK. Be prepared for more Infocom information next month, but for now . . .

The Zork series have generally been regarded as THE text adventures for some time now and have been personal favourites of mine for just as long. Unfortunately, due an initial high price, non-availability and the fact that they are on disk only, these classics have been overlooked by many an intrepid adventurer.

All Infocom adventures are text only, but do not suffer because of this as the quality and depth of the location descriptions are so good and convincing that you don't need graphics. Something else that puts Infocom adventures head and shoulders above other text adventures is the brilliant interpreter used and the incredible array of responses. Combined, these mean you can almost have a full blown conversation with an Infocom adventure! You can type in a complete sentence and still receive a coherent and sensible reply or result, or both.

The three *Zorks* are all interlinked adventures in as much as the end of *Zork* leads to the beginning of *Zork II* and then on to *III* but each can be played as a separate game without losing any individual appeal.

Zork allows you to explore the Great Underground Empire of Zork and all its secrets. You start outside an old, dilapidated house next to a forest. Getting into, and exploring, the rather small house leads to more than a lantern and sword, for it is the gateway to the Underground Empire itself!

Below ground you will encounter a rather nasty troll, an even nastier thief and Hades itself with its foul inhabitants! There is a tricky, twisty maze holding several secrets within its multitude of passages. Then there's the great dam, needing careful attention — but does it still work?

There are many magical things in *Zork*, all manufactured by a legendary company known as Frobozz. These devices are all extremely useful and it's necessary to figure out their uses to complete the game. A wealth of other objects and treasures are to be found, amongst them the jewel encrusted egg whose secret has been the breaking point of many a fearless explorer. All treasures must be taken back to the house and placed in the trophy cabinet therein. Collecting all twenty treasures and successfully returning them to the case will earn you maximum points and finsh the game . . . Or will it?

Zork is packed full of excellent and atmospheric descriptions, some superb fight sequences, responses and above all a very wide vocabulary. Puzzles are numerous, tough and sometimes humourous and overall make this a difficult and enjoyable adventure to crack.

Zork II, as stated previously, starts off where *Zork* finished and lying at your feet are to be found a strangely familiar sword and lamp. Any major similarities, however, stop there, since *Zork II* deals more with magic and has less locations but more depth. Again, location descriptions are lengthy and detailed, and unsurpassed by any other brand of adventure, as is the case with the massive and impressive vocabulary. As with *Zork*, there are numerous objects to be found and manipulated, but there are less treasures to collect and the way that they are used to finish the game is more devious.

The locations range from a gazebo in a beautiful garden (complete with an elusive unicorn) to mist filled rooms and a rather volatile volcano. Once a small problem involving a large bucket is solved, some interesting and dynamic cakes are to be found along with a very useful, but servile, robot (manufactured by Frobozz of course). An extremely bored dragon lurks below ground who takes a bit of persuading to move. This leads to the discovery of many other items, amongst them a beautiful princess, some more treasures and more trouble. There is a strange maze to figure out, the solution to which is in fact not that obvious due to Americanisms on the part of the programmers (well they *do* come from the United States of America).

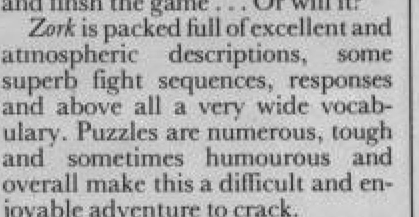
Occasionally the Wizard of Frobozz (a very dear friend of mine) makes an appearance and casts a spell upon you, which always begins with an 'F'. This usually affects you in some way, so it's best to wait around for a while until eventually it wear off. The tables turn though, when later on you acquire the self same wand and put it to good use. Finishing *Zork II* is quite a bit trickier than *Zork I* but follows the pattern with a similar sort of humour, quality and excellent atmosphere.

Zork III is the finale of the trio and starts effectively where *Zork II* ends and is quite a bit different from its predecessors in both scoring and play. The object of *Zork III* is to become the dungeon master and rule Frobozz Enterprises Unlimited. This requires considerably more skill than the other *Zorks* and you can't buy your way to the top here! Whereas before scoring was into hundreds of points, in *Zork III* you can only get a maximum of seven points because they are only awarded for certain events.

Zork III combines a few of the locations and objects from the first two with a totally new and original scenario. The lamp is here as well as the sword, which you can't take at the start since it has become embedded in rock and so are several other objects. There is a bit more magic involved and in general the puzzles are a lot harder and in some cases, more obscure than before. The locations number fewer than *Zork II* but are as highly detailed and atmospheric as usual blending well with Infocom's excellent parser and responses.

This is a lot harder to complete than the other two *Zorks* but is by no means any less fun to play. All three adventures offer such exceptionally high quality at such a ridiculously low price (for disk games) and should be snapped up instantly by those amongst you who have yet to sample such exquisite delights. The White Wizard highly recommends any of the Infocom range, especially the *Zorks*, and I feel I cannot do justice to these excellent examples of adventure in this small space. If you don't own a disk drive and you get bitten by an Infocom adventure you won't want to play anything else, as the bug that is in many people's blood will have finally found its way into yours.

Atmosphere	94%
Interaction	92%
Lasting Interest	93%
Value For Money	91%
Overall	**92%**



Come all who may! Trouble abounds for many who are stuck in dungeons, pits, forests or are being attacked by foul and unmentionable entities. I'm sure there's many of you out there ready to help them escape their plight.

If you'd like to help them then why not drop your name into the Wizard's clever contacts files? Many poor hobbits, elves, dwarves and even humans will be eternally grateful. All you have to do is put your name, address and titles of the games you can offer help with and send it direct to

The White Wizard
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SY8 1DB

Make haste! The need is great.

Remember, if you're taking advantage of any of these offers of help, you must enclose an SAE with your question.



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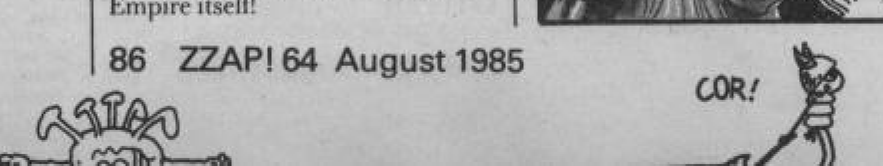
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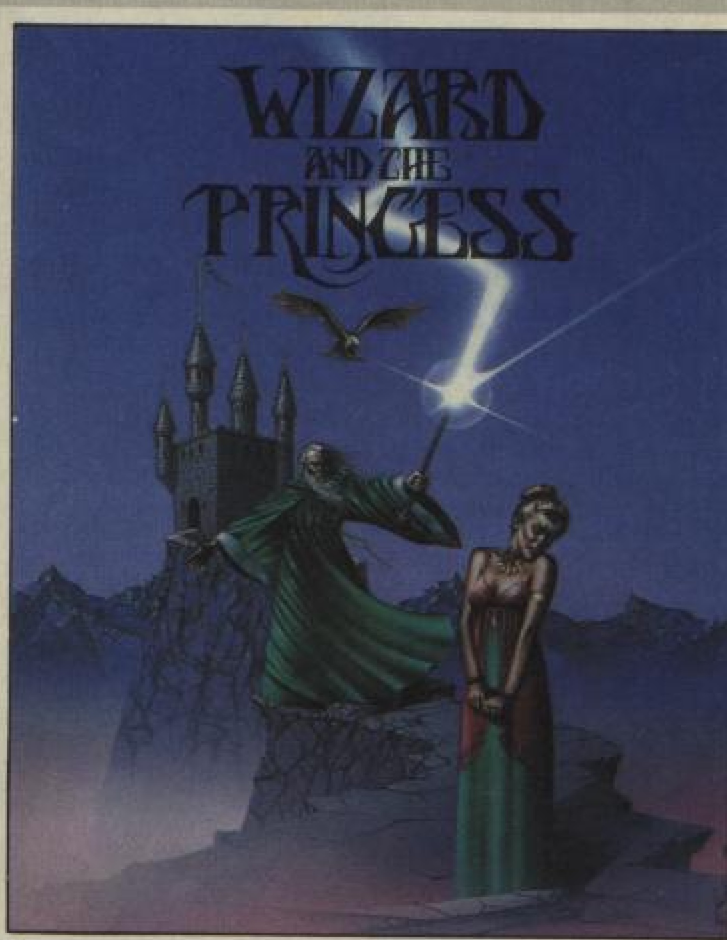


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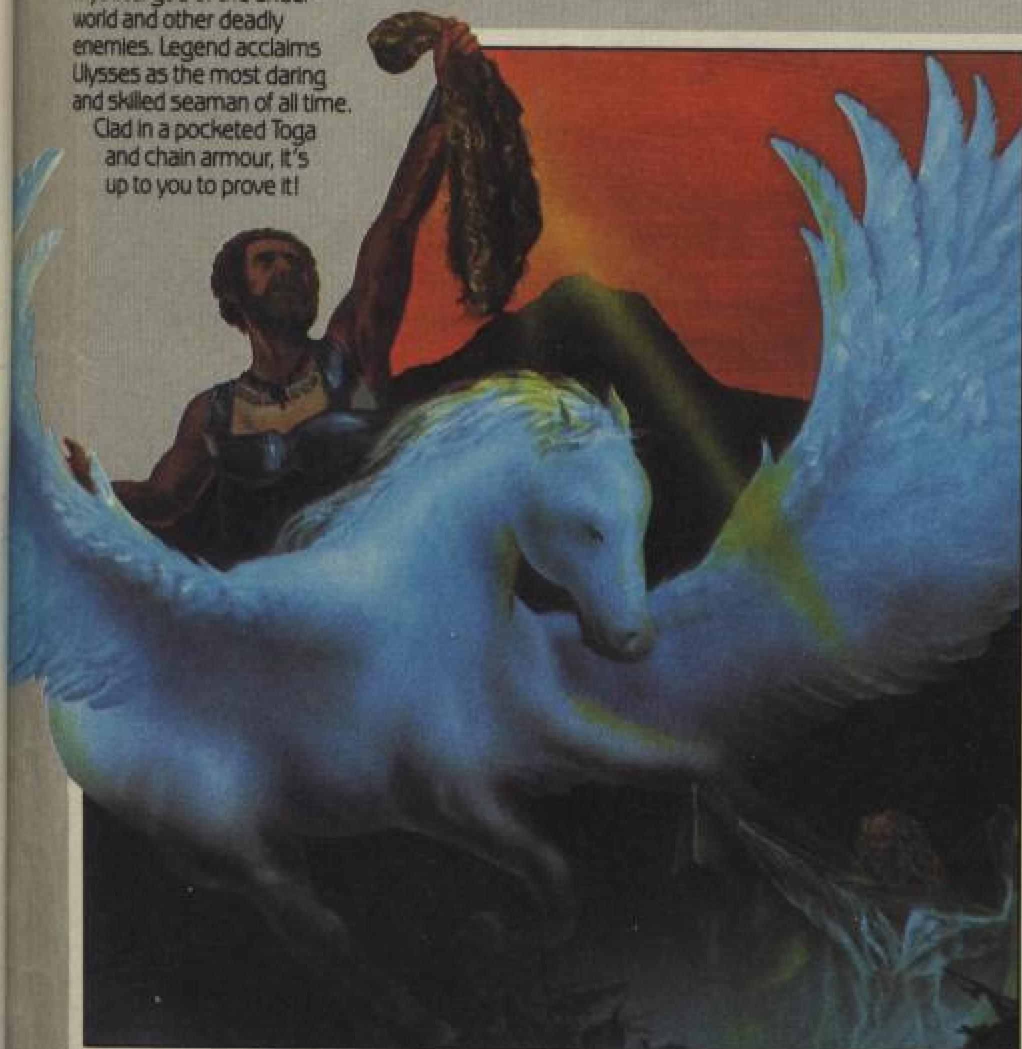
THE WIZARD AND THE PRINCESS

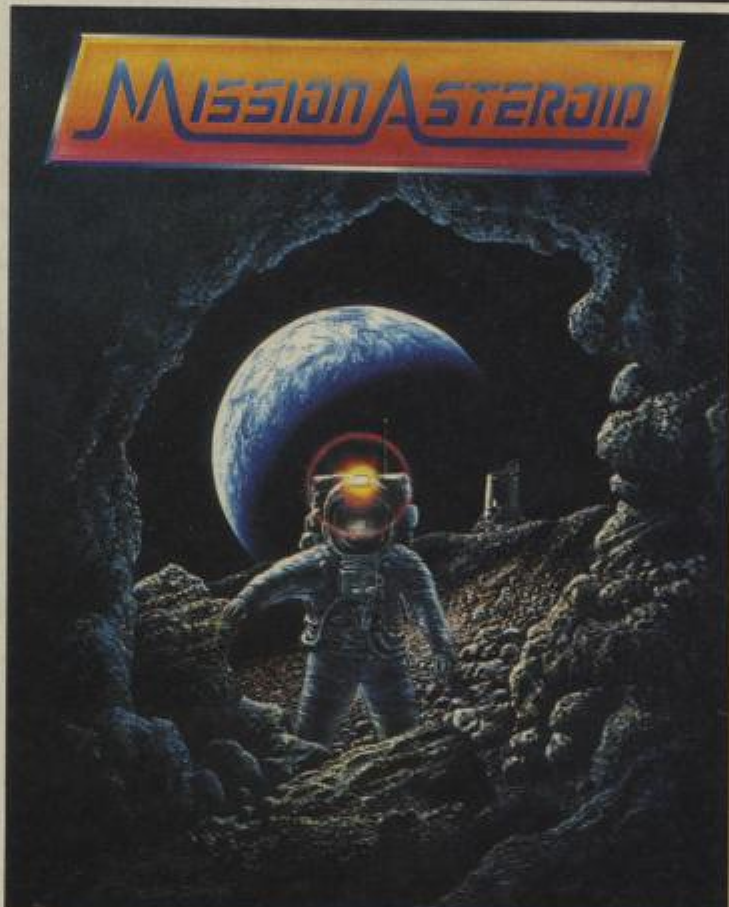
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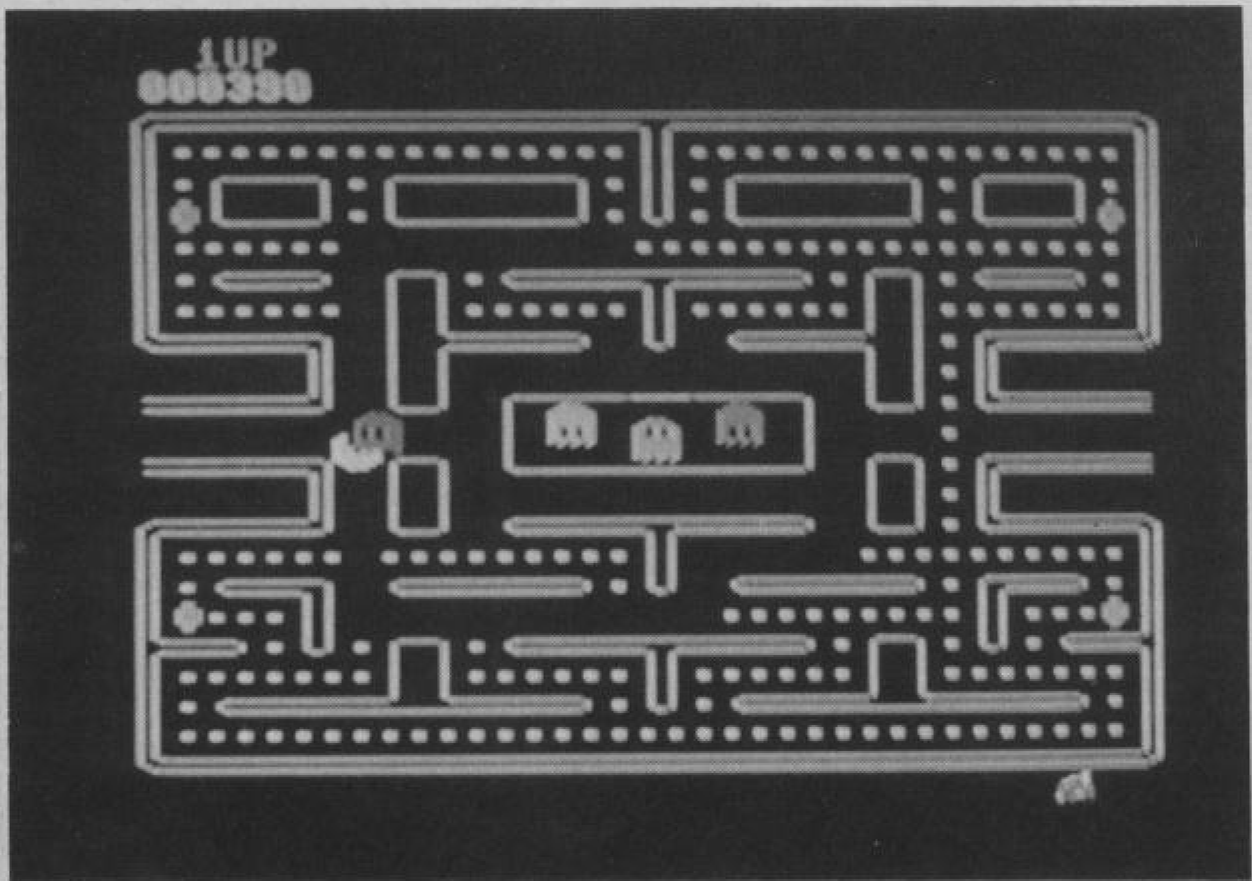
£14.95



ZZAP! TEST

PAC MAN

Datasoft/US Gold, £9.95 cass, £14.95 disk, joystick only.



Nothing new, but very authentic and being gobbled up is just as frustrating as ever it was in the arcades.





Pac Man must be one of the most well known computer characters of all time. The millions of *Pac Man* telly programs, computer variants, mugs, tee-shirts, Y-fronts, arcade rip-offs, furry jock straps and comics tell the tale.

For the one Trappist Monk in outer Mongolia who has been locked in a crypt without any communication with the outside world for the last four years this is what *Pac Man* is.

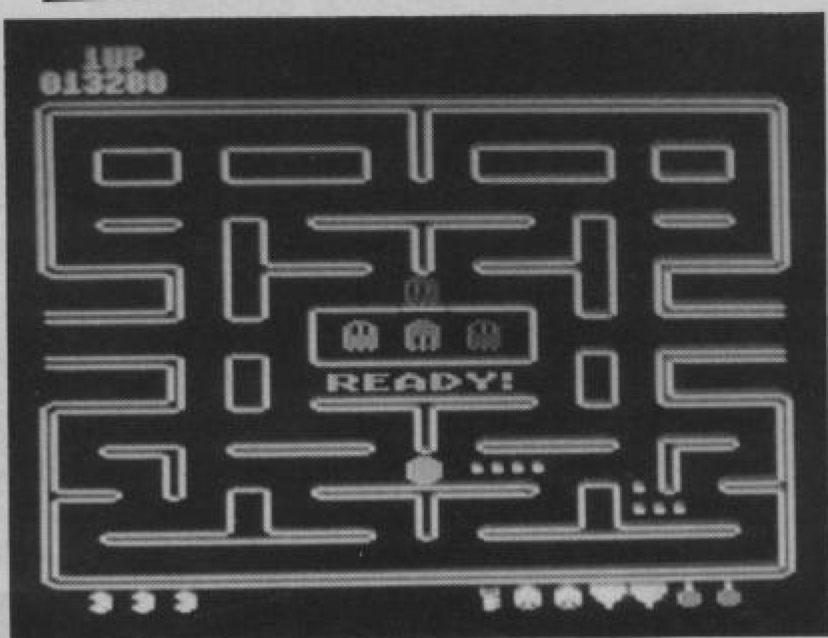
You take the role of *Pac Man*, a custard pie like thing which has an insatiable appetite for dots. You have to patrol a single screen maze and eat all the dots to advance to the next screen. To add a little spice to your gobbling escapades there are four ghosts, Inky, Pinky, Blinky and Clyde, who chase you, and if they catch up, kill you. To help you thwart their horrible, aggressive tendencies there are four power dots at the four corners of the maze and if eaten, these turn the ghosts blue. You can now chase the ghosts and eat them for bonus points. After a while they'll start to flash. This is the warning that they are just about to revert back to normal and will give chase so steer well clear.

Twice during the screen a fruit will appear. Eat this and you will gain bonus points. On higher levels this fruit increases in value until it is worth 5,000 points. On high levels the ghosts become much faster and meaner in their tracking capability, the power dots become less powerful until, on the key levels, they only make the ghosts turn round.



So, the official version of Pac Man *hits our screens at last, eh? Big deal! It seems far too simple and aged to really worry about unless you're a big fan of the original. The graphics and sound are as poor and dated as the gameplay and this isn't one of US Gold's better releases. Still, some people will love it and it will probably sell.*

Just a few dots left to go. . . .





Having no 64 Pac Man in my software collection I must say I really enjoyed playing this one. There's quite a big challenge for anyone buying it although, to say the least, the game is a bit dated. You can develop your own patterns for each screen and it will take quite a while to find a pattern for the hardest key screen. The graphics and sound are very similar to the arcade game, which is to say, a bit simple and old fashioned looking. Overall, although expensive, this is the best Pac Man available, and all I can say, is that I'm surprised hardly anyone has done it on the 64 before.



This is a really good version of Pac Man, the only trouble being that it has reached Britain about two years late. This official version provides a nostalgic trip back to the long, hot summer of '82 and provides as much challenge as did the arcade game. The graphics and sound are very similar to the arcade original and this is the best version for the 64. It's a nice game but considering its age would be better suited with a far cheaper price tag.

Presentation 72%
Good instructions and play options.

Graphics 23%
Very close to the original ie rather poor and dated.

Sound 19%
Very close to the original ie **very** poor and dated.

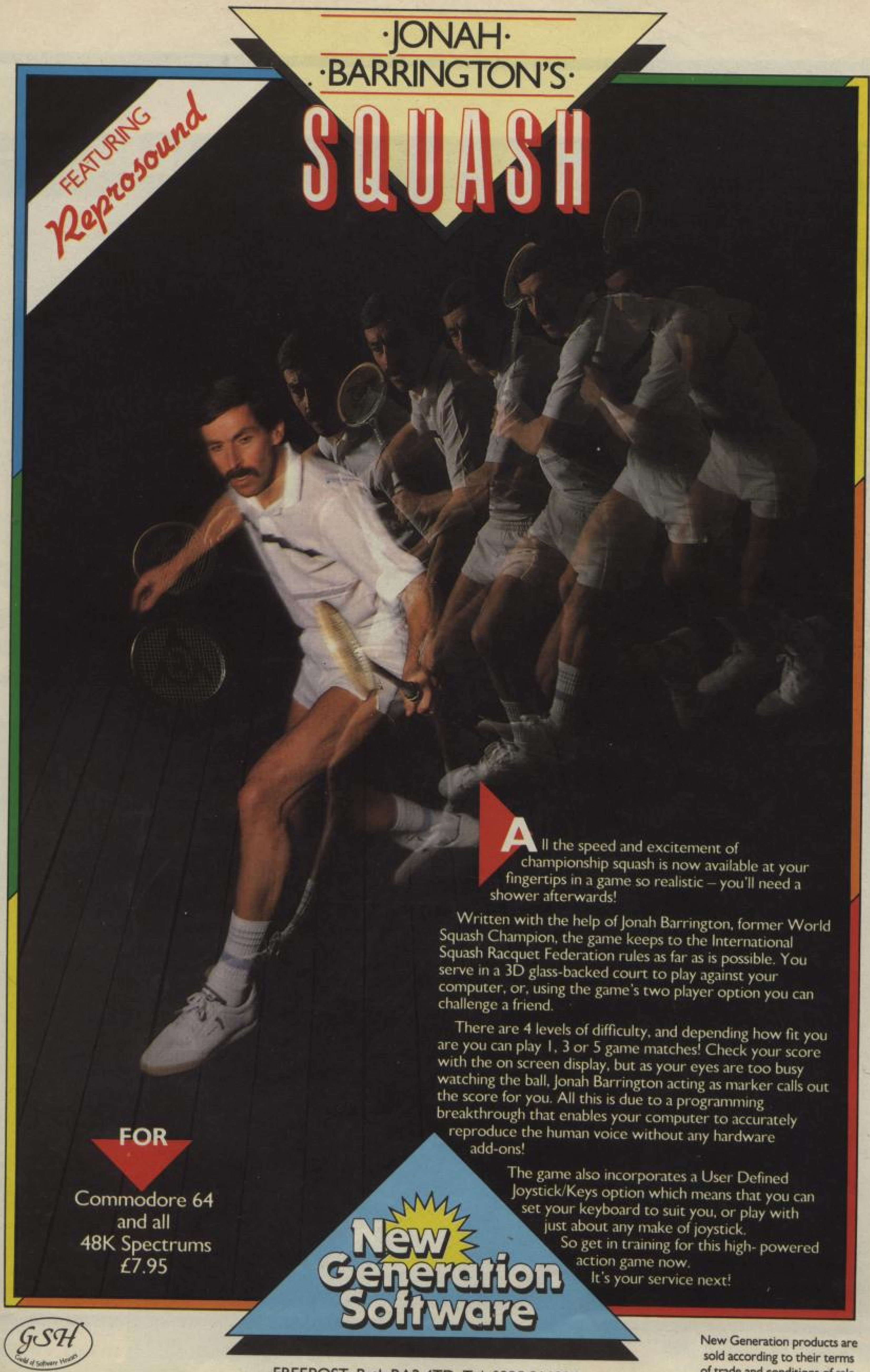
Hookability 47%
No real initial interest unless you're an historian as the game idea has been long overtaken.

Lastability 31%
Nothing to really keep you going other than nostalgia.

Value For Money 42%
A tenner seems very high for this ageing arcade game even if it is a classic.

Overall 35%
It's the best version of *Pac Man* on the 64, but it's just too late.





·JONAH·
·BARRINGTON'S·
SQUASH
FEATURING
Reprosound
All the speed and excitement of championship squash is now available at your fingertips in a game so realistic – you'll need a shower afterwards!
Written with the help of Jonah Barrington, former World Squash Champion, the game keeps to the International Squash Racquet Federation rules as far as is possible. You serve in a 3D glass-backed court to play against your computer, or, using the game's two player option you can challenge a friend.
There are 4 levels of difficulty, and depending how fit you are you can play 1, 3 or 5 game matches! Check your score with the on screen display, but as your eyes are too busy watching the ball, Jonah Barrington acting as marker calls out the score for you. All this is due to a programming breakthrough that enables your computer to accurately reproduce the human voice without any hardware add-ons!
The game also incorporates a User Defined Joystick/Keys option which means that you can set your keyboard to suit you, or play with just about any make of joystick.
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INTERNATIONAL TENNIS

Commodore £5.99 cass, one or two joysticks

With Wimbledon under way Commodore have timed the latest release in the *International* series well. Although several tennis games are out on the market, there are none worth mentioning apart from Psion's excellent *Match Point*.

What will make people buy this tennis game release you might ask? Well, *International Tennis* offers a new type of tennis gameplay complete with a different type of view of the game.

For a start the view of the actual court is a new one. Rather than the usual view-from-the-baseline (the favourite TV camera position) the court is seen panoramically from the side and slightly above the net, the net splitting the screen vertically. You also have total control of your men rather than the feeble *On Court Tennis* type of control where the men run about for you. If you'd like to play from the baseline or at the net then you can. Timing your hits is done in the same way as *Match Point* but controlling what type of hit you'll do is done in the same way as *On Court Tennis*.

To determine the type of stroke you wish to use to hit the ball you move the joystick to one of its eight positions. Each of these positions represent a certain stoke, for example (when you're playing on the right hand court) moving the joystick right as you hit the ball will give a long shot to the centre of the court. Using the diagonal right up or diagonal right down will hit a long ball to the left or right hand of the court.

For a short shot do the opposite, using the pushing left and the left hand diagonals. Medium shots are achieved by using up, down and centre in the same way as before. If you are playing on the left hand court then the controls are reversed. Confused? Don't worry, it's easily learned.

When you serve you can choose from where you want to serve on the court. If you're not careful you will foot fault, but using this method you can do all sorts of services to just about anywhere on court.

When you first load the game you are given options. First choose the colour of you and your opponent's shirts (no regulations about Wimbledon white here)! You can then select the level from the four given, or two player if you are playing with a friend.



Fans of tennis are strongly recommended to go out and buy this. Even if you own Match Point *this is still worth buying, employing a totally new type of approach to the game with superb graphics and gameplay. The game takes a while to get used to but once you have mastered the control and sussed the view you can have a really good game of tennis. The computer offers a pretty good challenge, even on low levels, so quite a bit a practice is needed to beat it. The graphics are very good indeed, with similar sort of characters to the other International games. Animation is good and the sound, although sparse, is fitting to a tennis game. There are several nice touches, like the crowd following the ball and an absolutely superb piece at the end that you'll have to find out for yourselves. A nice atmosphere is generated by this game and I thoroughly enjoyed myself while playing it, and at Commodore's low price it's a steal.*



Commodore have really done themselves proud with this highly original and superbly presented tennis game. Although the view of the game makes gauging a shot tricky I soon found within a few sets that I could give the computer a real run for its money. I loved the graphics and the little touches which gave the game a real Wimbledon atmosphere. Sound was a little disappointing, but since tennis is a quiet game the racquet and ball noises seemed fitting. The computer provided a formidable set of opponents but playing with a friend was a lot more fun.







This is the fourth tennis program to be released on the 64. First there was Merlin's Wimbledon *— a brave attempt at a tennis simulation that just failed to rise above average due to its being for two players only and having rather awkward controls. This was followed quite a bit later by Psion's classic* Matchpoint *which has been widely regarded for some time as the best tennis simulation around. Then came the abysmal* On-Court Tennis *which was very unrealistic and limited to play. Now we have* International Tennis *— an extremely classy and original approach to a tennis simulation and my opinion the cream of the crop.*

It takes a little time to adapt to the unusual viewpoint of the court, but once this becomes familiar you soon have a great game on your hands. There is an incredible range of strokes and play scope available, much more than any of the other tennis games in fact. This excellent control combined with realistic gameplay, some superb touches, such as the very lively and enthusiastic crowd, and the ridiculously low price means this tennis beats all the other opposition hands down. Game, set and match to Commodore, methinks.



Presentation 89%
Superb packaging, instructions, options and play touches.

Graphics 72%
Well above average animation and use of colour.

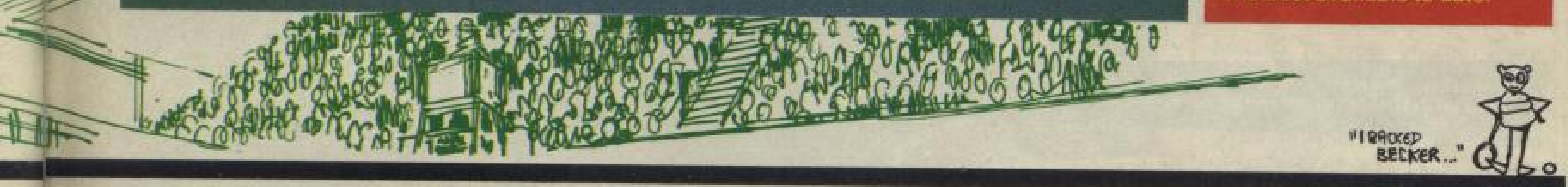
Sound 23%
Few FX — crowd could have been better, and a bit of music would have helped.

Hookability 86%
Unusual viewpoint and wide range of controls to get used to.

Lastabilty 84%
Lots of challenge with tough computer opponent and 2-player option.

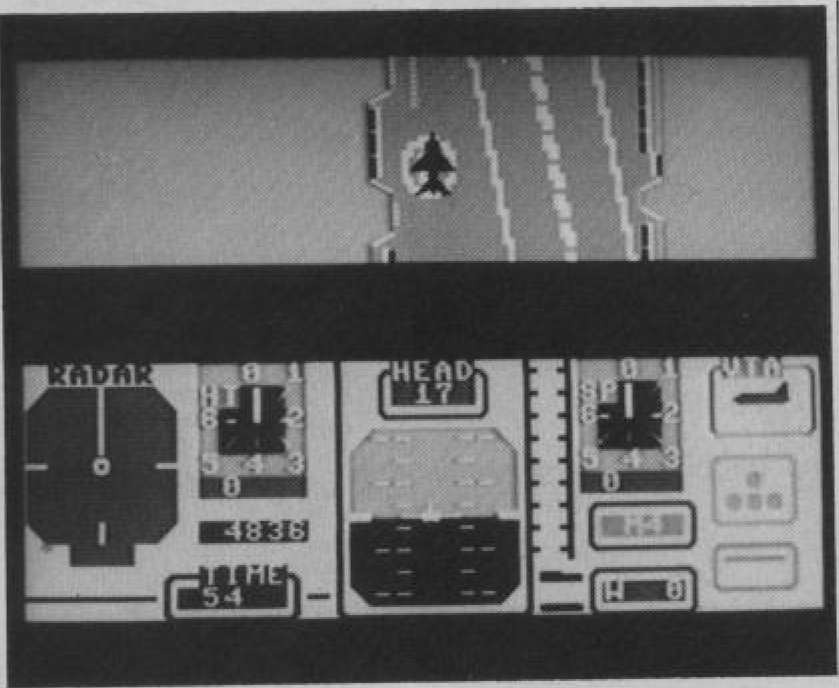
Value For Money 93%
Worth shelling out another ill octopus for this one.

Overall 86%
The best available to date.



JUMP JET

Anirog, £9.95 cass, £11.95 disk, joystick with keys



The takeoff screen, looking vertically down on the Carrier's deck with the Jump Jet in the centre at a standstill.

Yet another flight simulator hits the market, although this one contains speech (Anirog's own) making it different from all the others. Flying a VTOL Hawker Harrier is simulated here, with take-off and landing done from the deck of a ship (which makes it quite tricky).

To add a little spice Anirog have introduced seek-and-destroy missions. The better you do on these the more likely are your chances of rising through the five ranks which act as levels: Practice, Flight Lieutenant, Squadron Leader, Wing Commander and Group Captain. These increase in difficulty, Group Captain being the hardest, not allowing you to make many mistakes. Also the weather conditions decrease through the ranks, starting off with calm weather on the practice level and ending on Group Captain with stormy weather and mountainous seas.

When you first start the simulation you are put on the deck of the ship. The screen shows a view from above the ship with your plane on deck. Once you have lifted into the air the screen splits into two showing a side and an above view of the ship with your instrument panel at the bottom; thus making take-off a lot easier. Once you are clear of the deck the simulator reverts to the usual view through the cockpit window.

Take-off itself isn't too hard, simply move the engine thrusters downwards and increase thrust to its maximum. When you have taken off you will hover over the ship. Move thruster engines to 45 degrees and you will fly clear of the ship. Once you are well clear put the thrusters to horizontal and you can start flying.

There is always an enemy plane within a certain distance of the ship, lock your radar onto it and switch on your missiles and machine guns. Once you have it in sight you can shoot it down (not too easy since the plane twists and turns to avoid you). When you have completed your mission you must find the ship and land your plane to refuel and take on more missiles. Quite a difficult operation is this one and prepare yourself for many pancakings before being able to land properly!

The instrument panel contains what you need to fly a Jump Jet. There is the usual speed indicator, bearing meter, fuel gauge, altimeter, flap and gear condition and power meter. There is also the radar which shows your ship and enemy planes, a panel to show which way your thrusters are pointing, number of missiles carried, an artificial horizon, warning total and elapsed mission time.

There are several ways of failing to complete the mission. Obviously crashing your plane will finish the mission (and you), colliding or being shot down by an enemy plane and crashing on deck are other untidy ways to go. There are also warnings given for bad flying. On the practice you are allowed unlimited warnings but throughout the ratings they decrease down to three. When a warning is given a beep will sound. If you aren't on the practice level then one warning will be added to your total. Too many warnings and you'll be forced to bail out. You can pick up warnings for making seven different types of mistakes so on high levels very careful flying with much concentration is needed.



Although scoring high on having an original approach this is only just above average for a flight simulator. The graphics are mediocre with the terrible mistake of not having programmed the horizon to tilt when you bank. Although having a great little tune on the title screen, the sound reverts to a rather grating whistle, but this is made up for in the speech synthesis, which although not digitised is of quite high quality. It's a pity Anirog couldn't have used the jet noises from Raid Over Moscow. *The idea of having the two views of the ship when landing and taking off is both great and necessary. It would be terribly hard to land on the carrier using a normal view. Even with its niggling points this is quite a good little flight simulator and offers a great challenge even on the lowest levels, and definitely rises above most Jet simulators on the market.*



I'm not too keen on flight simulators and this one consolidated the fact that there are far more exciting programs on the market. There were quite a few bad points about it, like the horizon not tilting and the control of the aircraft itself which seemed too quick to respond to movement, especially while hovering over the deck when one tap on the joystick sent the plane yawing. The graphics are reasonable as far as instrumentation goes, but failed to convince me that I was really flying something as complex as a Harrier. Program content seemed a little flabby, too, although once having taken off successfully, some of the missions hot things up a bit. It's a shame that Anirog couldn't have produced a flight sim to match the high quality music on the title screen.





To be honest I am not a great fan of straightforward flight simulations, such as Anirog's previous offering Flight Path 737. Jump Jet *has some similarities to* 737 *such as the disorienting lack of tilted scenery when banking the aircraft, a fine piece of music on the title screen and distinct lack of realism. There was no real feeling of flight during play because of the 'static' graphics, and I found myself becoming bored very easily. It does have plenty of flight controls (mainly from the keyboard) for you to keep your eye on, which does give you something to do, but I do feel that flight simulators need to offer something more exacting and demanding on the player's skills, and not just his eyes, as this game does.*

Presentation 83%
Very good instructions and plenty of useful options.

Graphics 41%
Fair instrumentation, poor in other respects.

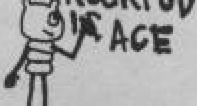
Sound 85%
Excellent tune, sounds and atmospheric speech.

Hookability 48%
Not easy to get to grips with.

Lastability 36%
Lack of content and realism is unsatisfying.

Value For Money 42%
Below average game at above average price.

Overall 42%
Probably won't even appeal to the average armchair pilot.



THE BETTER LETTER FROM AMERICA

There's a lot of European and American imports just waiting to wing their way across to Britain. Are they all as good as they're cracked up to be? ZZAP!'s very own Julian (no one else will have him) Rignall has been scrutinizing some of the hoped-for releases so you faithful readers will know exactly what to look out for. One of them isn't as good as expected, but there some of the others are worth the wait.

BLUE MAX 2001
(Synapse)

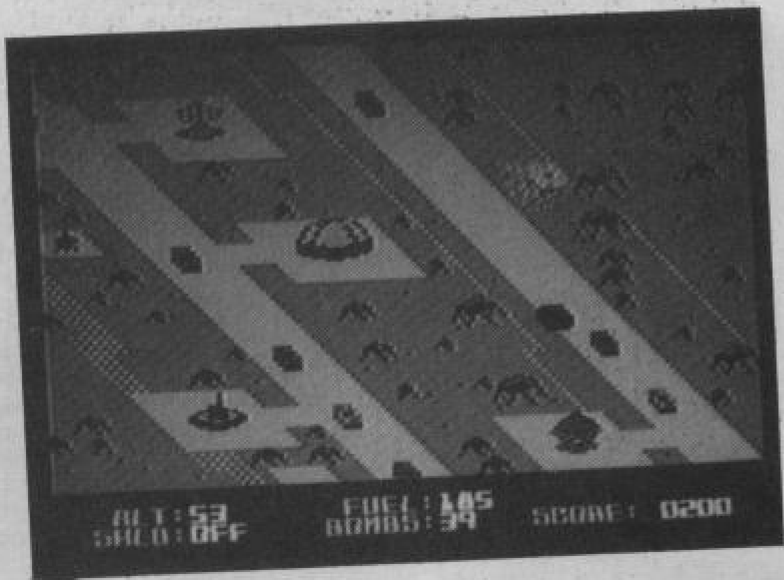
The follow up to *Blue Max* must be one of the most disappointing sequels of all time. *Blue Max*, for the few who haven't seen it, puts you in control of a WW I biplane with a mission to destroy enemy bridges, factories and airfields.

You start on an airfield and have to take off and fly over the diagonally scrolling landscape. Although it's a bit like *Zaxxon*, *Blue Max* appeared long before the aforementioned made its way to the 64. The graphics on *Blue Max* aren't too bad and as a game it's highly enjoyable.

Its follow up, *Blue Max 2001*, looks very similar from the word go. This time, though, you have a flying saucer (that resembles a jelly mould) under your control. You start on an airfield, or should I say saucerfield, and have to fly over a barren landscape bombing buildings, bridges and factories. Now where have I heard that before? The landscape still scrolls diagonally, but instead of scrolling from the right as in *Blue Max* it now scrolls from the left making it quite difficult to play. There are other saucers trundling about the screen which you're supposed to shoot but there's not much point in doing so as they offer little threat.

Control is very fiddly indeed and it took me quite a while to get going: joystick diagonals play an important part in the control and this always makes precision extremely difficult. The graphics are very poor, the craters on the landscape look ridiculously flat as if they are stuck on! The buildings and other constructions are poorly defined with the perspective all wonky. The sound is bad too, a feeble title screen tune and pathetic whistles and booms during the game.

It's a shame Synapse couldn't have made this a lot better, there was great potential for a follow up to *Blue Max* and they've totally muffed it. Highly disappointing and a game that won't even convince the *Blue Max* fanatics.



CRYSTAL CASTLES
(Thundervision)

Crystal Castles appeared in British arcades last Easter and gathered quite a cult following. It's rather like a 3D *Pacman* with lots of extra features. You take the role of Bentley Bear, who has to run round the many weird constructions of Berthilda the Witch and collect the gems littering the floor by running over them.

The constructions themselves fill a whole screen and are true 3D with ramps and lifts connecting the different levels. You can run about everywhere and some screens contain hidden passages, walls you can run round and doorways which lead to hidden stairways which sometimes provide a quick route to a higher floor of the building.

Wandering around these buildings are Berthilda's evil minions. On just about every screen appear the Gem Gobblers who go round eating the gems. You can destroy these by running through them when they're in the process of digesting a gem. There are also sphereoids and trees which track you at extremely high speeds and follow your every move. Acting as a timer are the bees. If you take too long on a screen they will form a swarm, drop from above and chase you. The longer you take the more frequent their visits and the faster and more vicious they become. You can give yourself more time to finish the screen by collecting the honey pot, which will keep them away. There is also a magic hat which you can wear which makes you invincible for a few seconds and allows you to run through everything.

In this absolutely faultless conversion there are all the features of the arcade game. The screens and graphics are identical to its big brother and if you are any good at the arcade game then you'll be able to use all your tactics and patterns down to the last manoeuver. All three secret warps are included and the game allows you to pick up from the level on which you just died.

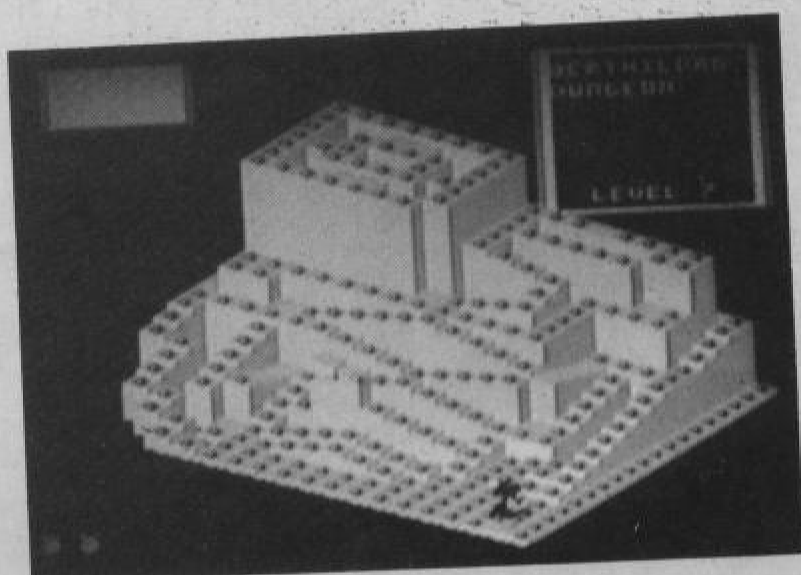
I'm not sure when this will be released in Britain, but this is simply THE finest arcade conversion for the 64 yet.

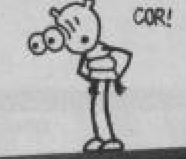
STEALTH
(Broderbund)

Stealth is one of the latest arcade games from Broderbund. Although being original in concept it struck me as being a cross between *Buck Rogers* and *Pole Position*.

The idea of the game is to race over the surface of a planet towards a tower. When you get there destroy it and you'll have to start again on a higher, more challenging level. There are hostile aliens protecting the tower and these try to destroy you as you zoom towards your target.

You start the game a certain distance from the tower and you have to fly towards it. This distance is represented on screen by a counter which ticks down only when you are heading directly towards your target. You can move left and right so it is possible to keep on turning and end up moving away from it. The only trouble is that you've got a limited amount of energy with which to reach the tower and if



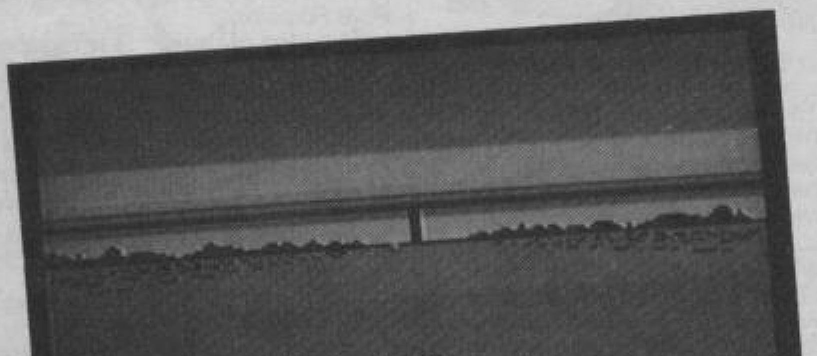


THE BETTER LETTER FROM AMERICA

you start straying off course you'll find the energy reaches zero before you have time to destroy the tower.

On your way towerwards you'll encounter several types of aliens, these being tanks, flying saucers, radar dishes and gun emplacements. Most of these fire at you very accurately and energy is lost for every shot that finds its target. There are also yellow energy and red anti-energy clusters which lie on the surface. If you go into an anti-energy cluster then you'll lose some energy but going into an energy cluster, which acts rather like fuel tanks, will add to your supply.

The graphics are of a very high quality, both crisp and fast with excellent 3D as you zoom towards the aliens. The only trouble is that in time it gets rather boring just zooming up to the same old tower time after time even though it's often difficult. Apart from that one gripe it's a nice game and well worth keeping your peepers peeled for.



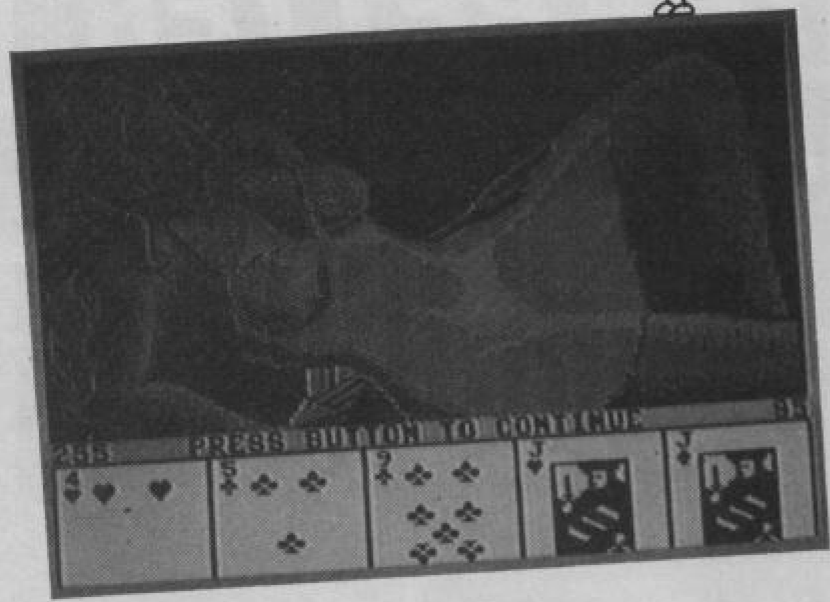
MR DO'S CASTLE
(Parker Bros)

Mr Do's Castle was the mildly successful follow up to the arcade smash *Mr Do*. The game takes the character from the original game and puts him into a new and highly original scenario.

You are put onto the bottom of a platform type screen. There's many levels to a screen, resulting in quite a maze of ladders and walkways. On the walkways are panels which you have to knock through the floor. To complete the screen simply knock all the panels through. Did I say simply? Oh, I forgot to mention the things which appear at the top of the screen when you start and which follow you. These track you rather well and pose a large problem even on the lowest levels.

There are two ways of getting rid of them, wait until one walks underneath you and drop a panel on its head in *Mr Do* fashion. The other way is to knock down the three special panels which will give you a key. Go to the top of the screen where the baddies emerge and unlock the door. This will send them running away in terror as they are now vulnerable to your hammer, so run after them and give them one good bonking. If you manage to kill all the baddies then you'll automatically go to the next screen.

The graphics and sound are identical to the arcade game and the game itself is a tough and challenging one. I enjoyed playing it and it makes an ideal follow on to *Mr Do*.



STRIP POKER II
(Artworx)

The infamous *Strip Poker* has now been extended and slightly rewritten. Featuring two new girls, Miranda and Candy, the game is both fun and, arguably, controversial.

You play poker against a computer female and the idea is to strip her naked by winning all her money. It goes without saying, that if you're playing honestly, then the reverse should also happen! You both start with œ»» and are dealt the usual 5 card poker hand. The computer girl plays a reasonable game and all the rules of poker apply. You can raise, drop or call and have a $25 maximum bet (the minimum bet is $5. When you play you have to win the $100 from the girl. If you do then she'll be forced to sell an item of her clothing for another $100. The game works likewise for you, and the deeper you get into debt the harder it is to win.

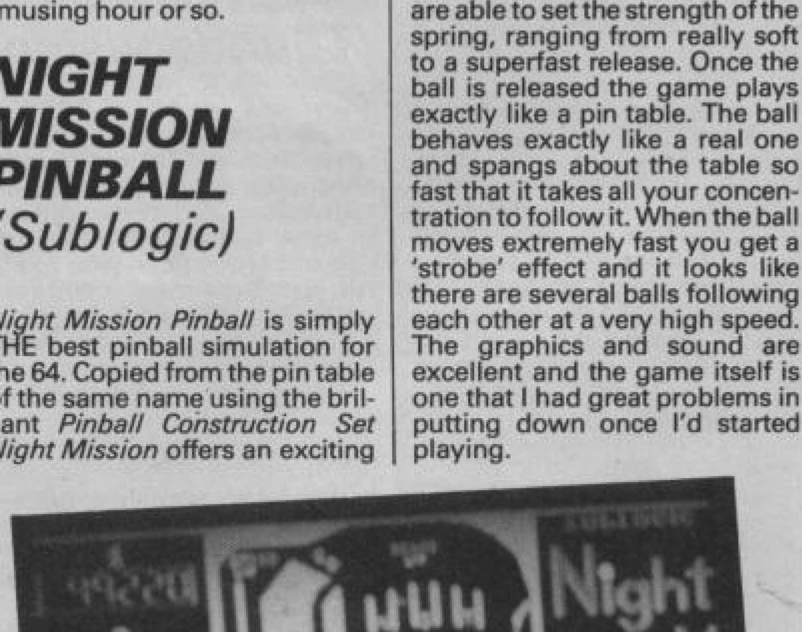
The graphics are very good indeed, using digitised pictures to try to get the characters looking lifelike. It's great fun to play, and some of the comments printed on screen are very humourous. There's a facility for allowing new girls to be loaded if you get bored with the two provided. If you like *Strip Poker* and feel like a change then I suppose this would be something to look forward to, otherwise it's just a novelty which provides an amusing hour or so.

NIGHT MISSION PINBALL
(Sublogic)

Night Mission Pinball is simply THE best pinball simulation for the 64. Copied from the pin table of the same name using the brilliant *Pinball Construction Set Night Mission* offers an exciting and extremely addictive game.

The theme of the table is of a night time bomber on a bombing mission. Throughout the game there is the drone of its engines, the sound of flack and anti-aircraft guns being fired and bombs falling and exploding. The table itself is a lively one, with plenty of drop targets and ball slots, and you need quite a bit of skill to get the ball into some of these. The scoring is complicated with heaps of special bonuses, extra credits and balls and 3x/5x scoring bonuses. You can also tilt the table left or right so you can joggle the ball away from the exit drop slot. You have to be careful though, too much joggling and you will get a 'tilt' and lose the ball and all the bonus points obtained during its use.

When you start the game you are able to set the strength of the spring, ranging from really soft to a superfast release. Once the ball is released the game plays exactly like a pin table. The ball behaves exactly like a real one and spangs about the table so fast that it takes all your concentration to follow it. When the ball moves extremely fast you get a 'strobe' effect and it looks like there are several balls following each other at a very high speed. The graphics and sound are excellent and the game itself is one that I had great problems in putting down once I'd started playing.







SIZZLER

CONFUZION

Incentive, £6.95 cass, joystick and keys

C*onfuzion* is certainly aptly named — combining strategy, reflex, dexterity, speed and foresight it will leave most people in a quivering mess.

Frustration and huge addiction are the order of the day in this fast arcade style game. Based around the arcade game *Guttang Guttong*, *Confuzion* gives you the task of destroying a factory full of bombs. Although it is hard to describe adequately in words, the principle is quite simple. You are put in control of moving plates on the factory floor, the idea is very similar to the old plastic 'slide puzzles' where you are given a load of mixed-up squares with one free square on a grid and you have to slide them about to make a designated pattern.

With *Confuzion* these squares have tracks on them and you have to use these to make a path to guide your moving spark (fuze — hence *Con***fuz***ion*) to the bombs which reside on the sides of the screen. Making a correct route on the screen is far from easy, the myriad of squares and their patterns really make the going tough.

On the first level the playing area is quite small and the time limit to defuse the single bomb is lengthy. On higher levels the time limit is much shorter and the number of bombs to defuse increase. Also, drops of water start to move randomly around the playing area. These are fatal to the touch, putting out your spark and they make the game even more difficult.

There are 64 levels and you're allowed to enter on the first, ninth, seventeenth, twenty fifth, thirty third, or forty first levels. You start with five sparks but gain an extra one for every fourth level completed. The graphics are very colourful and the plates move about swiftly and smoothly. The spark is well defined and moves around at a horrible speed, fast enough to send itself down the wrong track if you make the slightest mistake, but slow enough to make the time limit seem all too short! If you do have a clear route to a bomb you can speed the spark up by pressing fire or the space bar.

The sound is good during the game and the title screen contains a really classy three channel tune which goes on for a good four minutes, brilliant stuff too!



This is one of the few arcade-puzzles around on the 64 and to mind it's the best. The superb sound track makes a worthy companion to a superb game. A cool, calm approach is needed to play well, along with plenty of aforethought and logistical thinking. The graphics are clear, colourful and well defined and suit the game well. The sixty-six levels will take a lot of beating and there's a masses of challenge and fun to be had along the way. Confuzion is the best arcade-puzzle currently available and I recommend it heartily to all arcade-puzzlers or those willing to give it a go — and at such a low price!

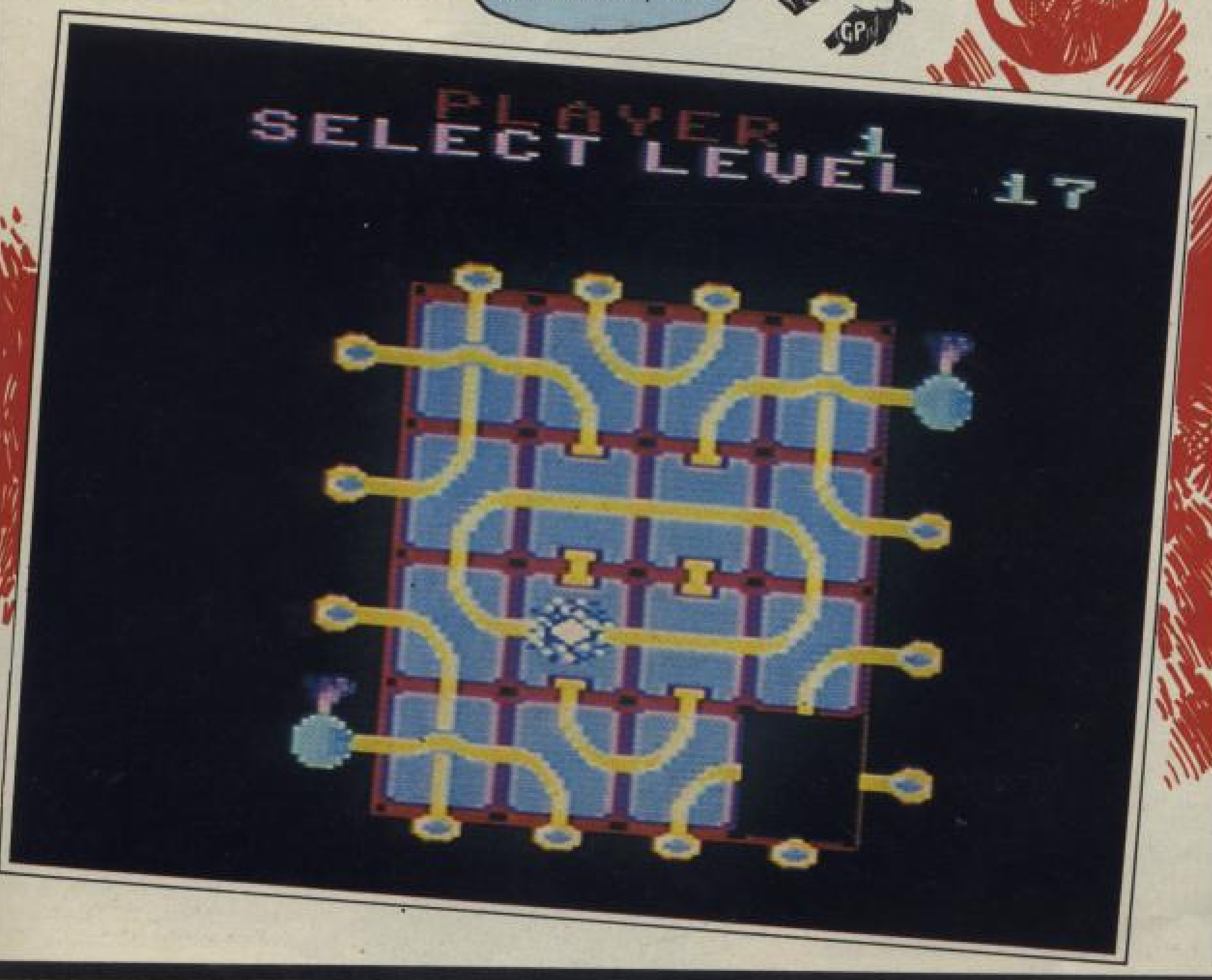


There are a number of games that succeed **because** *of their simplicity and Confuzion is definitely one of them. The graphics are really quite simple to look at but very fast and effective. Nothing could be more straightforward — except beating it. In terms of lasting appeal, just try some of the first few levels, see how tough and frustrating they are! Then count up the remaining ones to complete. This is one of those games where you have to find the rhythm and then once you have, hang on to it — it's not easy. For the price, well worth getting, although for people who aren't so keen on puzzle type games, it may be a bit daunting.*



A word of warning: those of you who buy this program are likely to suffer from a nervous breakdown. A very, very frustrating and addictive game is this one. The trouble is that you can see what you're supposed to do and how you can do it, the problem is just trying to get your brain and fingers to do the work fast enough! The music on the title screen is excellent and the graphics are really colourful. I liked it a lot and although frustration is high, the 64th level promises a colourful and rewarding finish.





Presentation 83%
Good instructions and the level entry options are useful.

Graphics 82%
Fast, smooth and colourful, but generally simple.

Sound 92%
Excellent tune.

Hookability 88%
Anyone who likes puzzles or fast-thinking arcade games will love it.

Lastability 89%
With all those levels and the terminal frustration built in, it's bound to last.

Value For Money 91%
A long game at a very good price.

Overall 89%
The best arcade-puzzle available.

"BETTER GET OUT OF HERE QUICK..."

THE FOURTH

Hutchinson Computer Publishing, £12.95, cass,

AUGUST

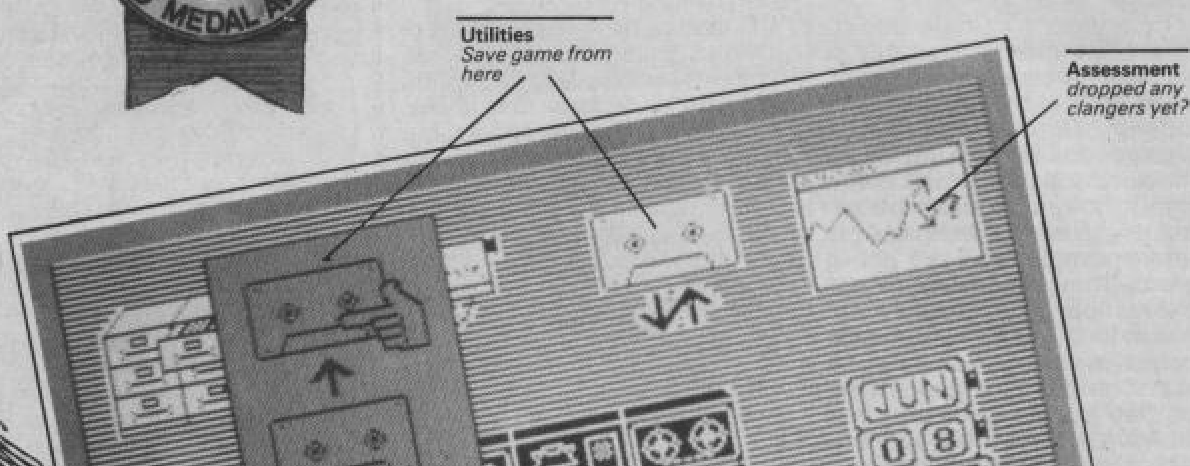


Frederick Forsythe has enjoyed great success as a novelist of political fiction and many films have been adapted with mixed success from his books. *The Fourth Protocol* is the first to become a game.

At the outset it is important to say that this is an adventure or, rather, three adventures in one, that is played using icons with some text input. The plot follows that of the book quite closely. You play a medium level MI5 investigator, John Preston, a man who is more of a detective than a spy. From the highest levels of the Kremlin, *Plan Aurora* is being executed. Using Russian agents in Britain, 'sleepers', 'illegals' and the unfortunate Ministerial victims of blackmail, a crack Soviet agent is putting together the pieces of the jigsaw that will blast the Fourth Protocol wide open. This piece of diplomatic etiquette is supposedly the fourth secret agreement which forbids a signatory country smuggling a nuclear device onto another's territory; it was appended to the 1968 Nuclear Non-Proliferation Treaty. Now the Soviets are breaking the protocol by smuggling into Britain the unassembled parts of a bombs and technicians working 'blind' to put it together. The aim is to detonate it in the proximity of an American Air Force base just before a general election, thus stirring public opinion (already being subtly helped towards confrontation with the Americans) to have them thrown out at the same time as ushering in a strongly co-operative communist-inspired Labour Government, which will withdraw the UK from NATO.

John Preston in the book uncovers a variety of apparently unrelated leads, but leads to what and where? He is also thwarted by his own promotion-conscious bosses as well as the mind-boggling proportions of the plot that begins to emerge. These elements are reflected in the game as well, but the player Preston starts with foreknowledge of what is about to happen — it is the how and whom that form the substance of the games.

The three parts to *The Fourth Protocol* are actually individual games, part one is called *The NATO Documents*, part two is *The Bomb* and part three is *The SAS Assault*. You can only reach the conclusion by succeeding first at each part in turn. Part one follows the book's plot: a highly placed man in the Ministry of Defence has some famous diamonds stolen from the secret safe of his central London flat. He can't report the burglary because along with the diamonds went some NATO documents that shouldn't have been there. The burglar, however, who is no ordinary thief, recognises the

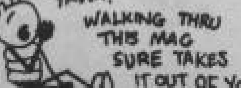




To be honest I have never considered myself as an adventure freak I find the whole business just too upsetting and frustrating. However, The Fourth Protocol *removes the excuse so gracefully that even arcade fans can't say, 'Oh I just can't cope with the text input and all that'. The icons make it an absolute joy to play.*

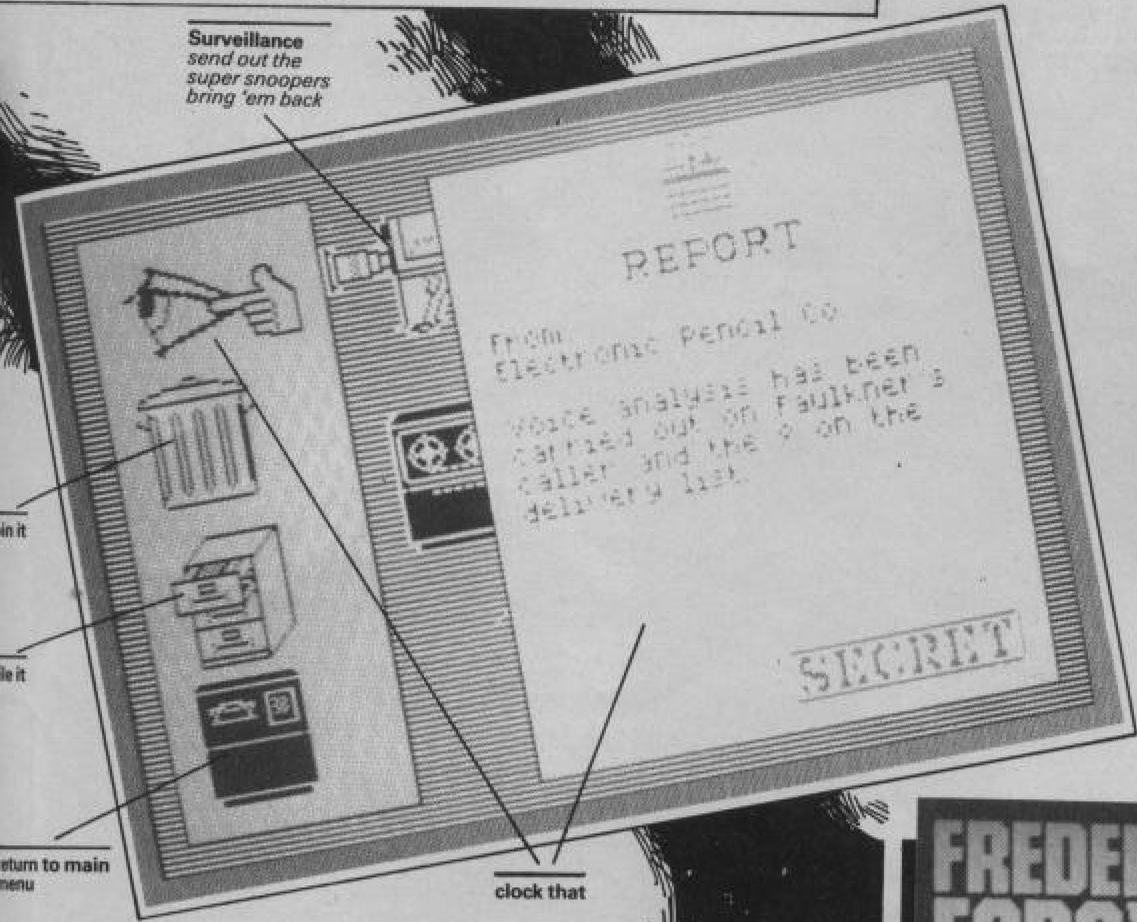
I found the hardest task of the game was sorting out the good information from the bad, for instance, I often assigned watchers to FO staff who were acting a little strange only to find, in one case, that the chap was only having a liaison of the non-espionage sort. My progress through the game to date has been slow — there is a deal to learn and some of the clues are very subtle.

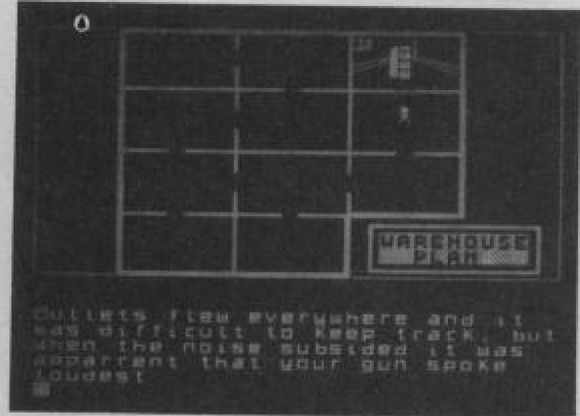
I am still excited by the Fourth Protocol *even after long evenings of play The thrill as I think up an new lead to pursue, the despondency when it leads nowhere, the nail biting anticipation as I wait for the Sitreps that may, or may not, confirm a hunch. All of these go to build up an almost unbelievable atmosphere. Last night I* **was** *Preston trying to find the little creeps responsible for the leaks. Only when I stood up to assume a more threatening pose after getting yet another unpleasant memo from Plum and tripped over a defunct 64 left by the reckless Rignall did I come down to Earth.*



PROTOCOL

£15.95 disk, keys only





The SAS team are tooled up and raring to go



The Fourth Protocol is a thinking man's Shadowfire, but you mustn't think that makes it boring, this is a really involving adventure with some arcade overtones, and using the icons makes it all so simple to get into. It kicks off with an amazingly crisp looking title screen and fantastic music, just about the best I've heard on the 64 yet.

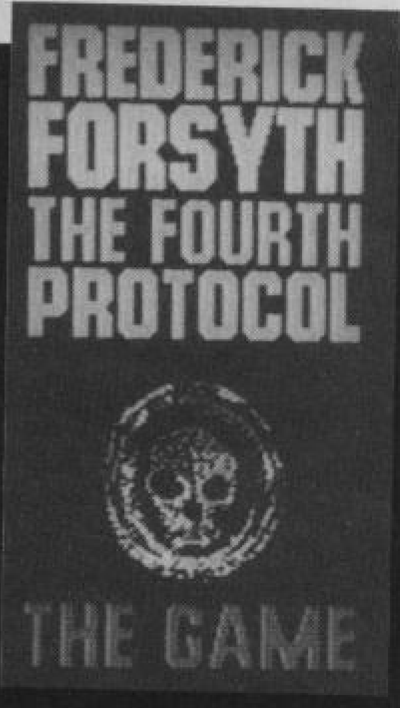
What can I say about the game itself? Well, imagine yourself in a busy office, surrounded by filing cabinets, computers and phones with the rsources of the Intelligence Community behind you and a fearsome problem to sort out. The excitement starts immediately as the puzzles mount up in your filing cabinet and the 'bin' begins to overflow with discarded leads. I think the best thing to say about this game is BUY IT!

importance of the documents and being a patriotic criminal, sends them anonymously to the MoD Mandarins to alert them to the leak. The investigation is on.

The object is to discover who is leaking the documents, to whom and for what purpose. But MI5 investigator Preston has more on his plate — dead-end leads, false leads, irrelevant leads and several that may link up are being thrown at him continually.

In *The Bomb*, the action moves outside Preston's office as finding the device becomes the most important aspect. The third section involves Preston in the dash to the bomb's location with the SAS. These men must be sensibly armed and directed, and while the assault takes place and the bullets fly, Preston must defuse the nuclear device.

Mandarin interference throughout is reflected in Preston's progress reports, effectively a scoring system, for the more successful he is, the more help he will be offered by the powers that be. The reverse is true, and should the rating fall too dramatically, the Mandarins may well lose all confidence and the end of the game is only seconds away.



IN THE BOX

The Fourth Protocol is a complex adventure which relies heavily for its feeling and general atmosphere on creating believable characters and situations, and which follows Frederick Forsythe's usual attention to minute, and even if fictitious then highly authentic, accurate detail. It is, therefore, essential to know something about the British Intelligence Community into whose world you have been thrown.

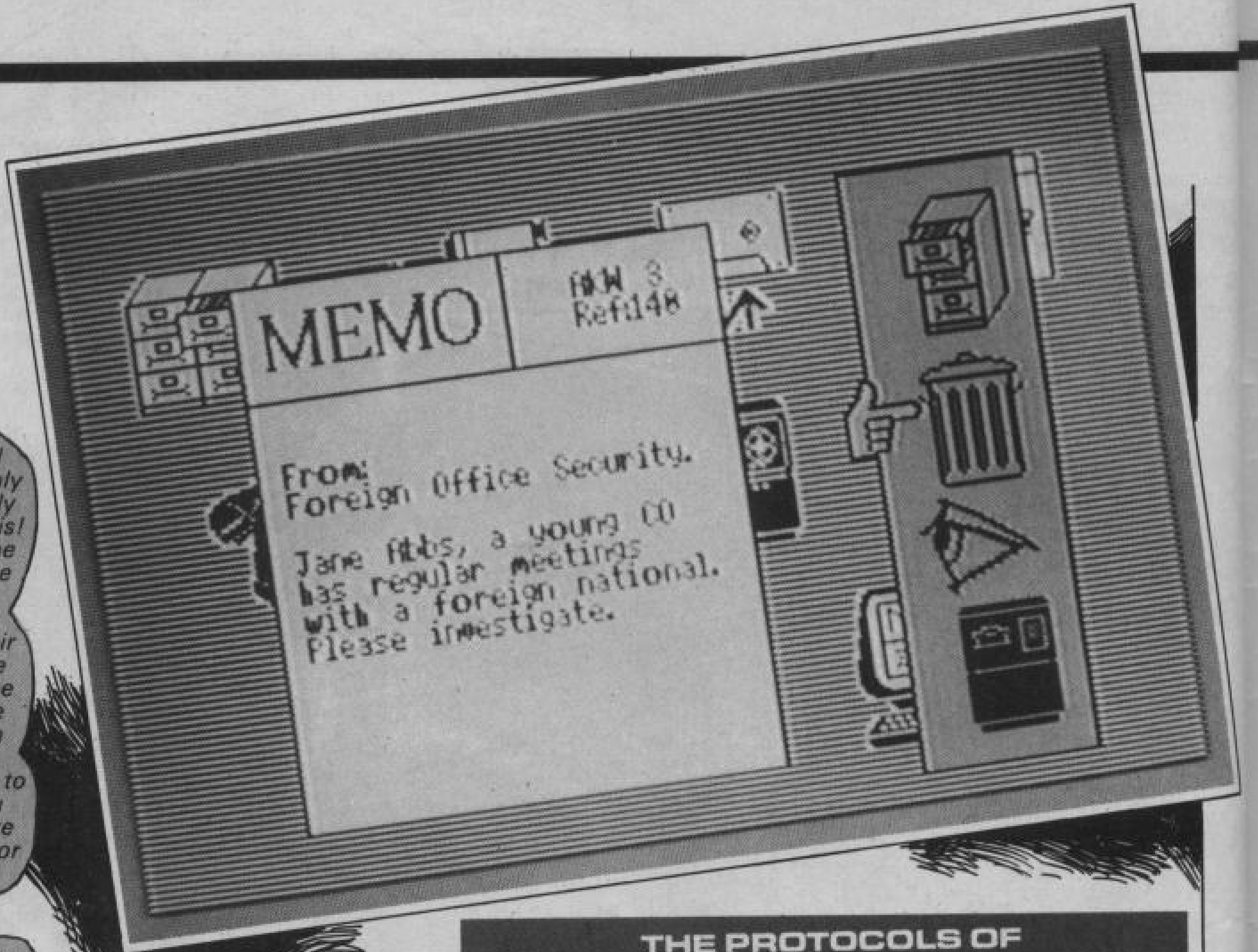
Inside the large game box there is a set of instructions that describe the basic gameplay and the icons and their use. Additionally, there is 12 page 'MI5 Investigator's Handbook' — a complete intelligence service glossary and 3 'one time' decoding pads.

The one time pads are vital: throughout the game you will receive coded messages in the form of groups of up to three figures. These are decoded by using the one time pads. The glossary informs that one time pads are *'now the vogue as an unbreakable code . . . '* Even spying has its fashions! Sender and receiver each have identical pads, each page of the pad being used once only to send or to decode a message. As they rely on long arrays of figures and letters and are unique to that message, the code is unbreakable. What happens if the two spies get out of synchronisation with each other's pads, the glossary conveniently skips over! In the game there are three pads, which for convenience are used over and over again.

The glossary is almost frighteningly detailed. Whilst we are pleased to learn that **Capstick, Bertie** is the Brigadier in charge of MoD Security, **Thatcher, Margaret** is the Prime Minister of the UK, and indeed even that **K7** is a liaison office between MI5 (K Branch) and MI6, for what can we possibly want to know that **Skinheads** are a youth cult noted for shaven heads and associated with gang violence, or that **ASLEF** is the train drivers' union?

Well play the game and find out . . .

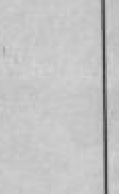




This is such a polished game that words fail. Only playing it can adequately express how effective it is! The screen display of the icons is excellent, all the details are clear and virtually all of them graphically indicate their use immediately. More importantly, though, the icons remove all of the often tedious typing in common to most adventures, leaving you to do only the things you would do in real life, like typing names for filing or tapping out phone numbers.

The Fourth Protocol *could be compared to a stage play — the action mostly happens off stage, you just hear about it, but so much information keeps coming in, all of which must be sifted through, filed, pulled out again and reconsidered, that this is every bit as involving and exciting as playing an arcade game. I also liked the way it can involve several players who can 'pool' their brains to solve the mysteries and avoid the red herrings.*

Why is an important civil servant suddenly taking too much sick leave? On later hearing from a watcher that he has a new 'girl friend', do you accept that as the reason for his sly absences and write him out of the surveillance? Or are the two quite unconnected? When Wharburton flees the country leaving his wife behind and you assign watchers to her (you can't type in MRS WHARBURTON, only WHARBURTON will fit) does their silence mean the program thinks they are watching Mr Wharburton (who having vanished is invisible), or is it that Mrs Wharburton is lying doggo before making a suspicious move, or indeed has she anything to do with it at all? The Fourth Protocol *is quite simply an amazingly good, involved game that is worth every penny you MUST pay for it.*



Presentation 97%
Immaculate packaging and instructions, detailed glossary, great on-screen appearance.

Graphics 90%
Although colour and animation play little part, the icons are excellent and instantly identifiable — it looks exciting.

Sound 98%
To date, state-of-the-art music, eat your heart out Bernstein.

Hookability 95%
Icons make it a dream to get into . . .

Lastability 96%
. . . and the atmosphere makes it hard to get out.

Value For Money 91%
Three top notch games for the meagre price of one (well nearly).

Overall 95%
One of the most impressive programs we've seen this year.

THE PROTOCOLS OF ICONOGRAPHY

The icons used in *The Fourth Protocol* are what make the game. They resemble those used in smart machines like the Mackintosh. Each command is represented by a sensible picture and by simply selecting the appropriate picture that command is invoked. For example, the use of the phone icon; when the pointing hand icon is moved to the phone a sub menu appears that in turn displays three more icons. The first allows you to pick up and answer it, the second lets you make a call (type in the phone number), and the third returns you to the main display. All the other icons work in the same way.

The sub icons allow for great flexibility and ease of use — all told it's a lot better and more fun than typing in instructions.

THE NATO DOCUMENTS

The scene is Preston's office and the icons deal with the input and sorting of information. The **Cencom** icon offers access to your personal files (throughout the game you will be storing information for collation at a later time and this is where you do it).

The **Assessment** icon gives you an idea of your progress, it tells you how much of the first stage you have solved and what the MI5 bigwigs think of your performance. If you make a bad decision then your rating will plummet but you may be able to backtrack and make good again. Using **Surveillance** you can assign 'watchers' to targets, these are snoopers who provide valuable information all of which will be brought to your attention via the **Sitreps** icon on the main menu — it tells you when a watcher has something to report. The **Calendar** icon lets you know how much time has passed. The **Telephone** icon is pretty neat — answer it before the caller rings off otherwise you will never know what you have missed. **Utilities** takes you to the game save feature.

The information gleaned from these different sources provides you with the means to solve your first problem and thus progress to the next stage.

THE BOMB

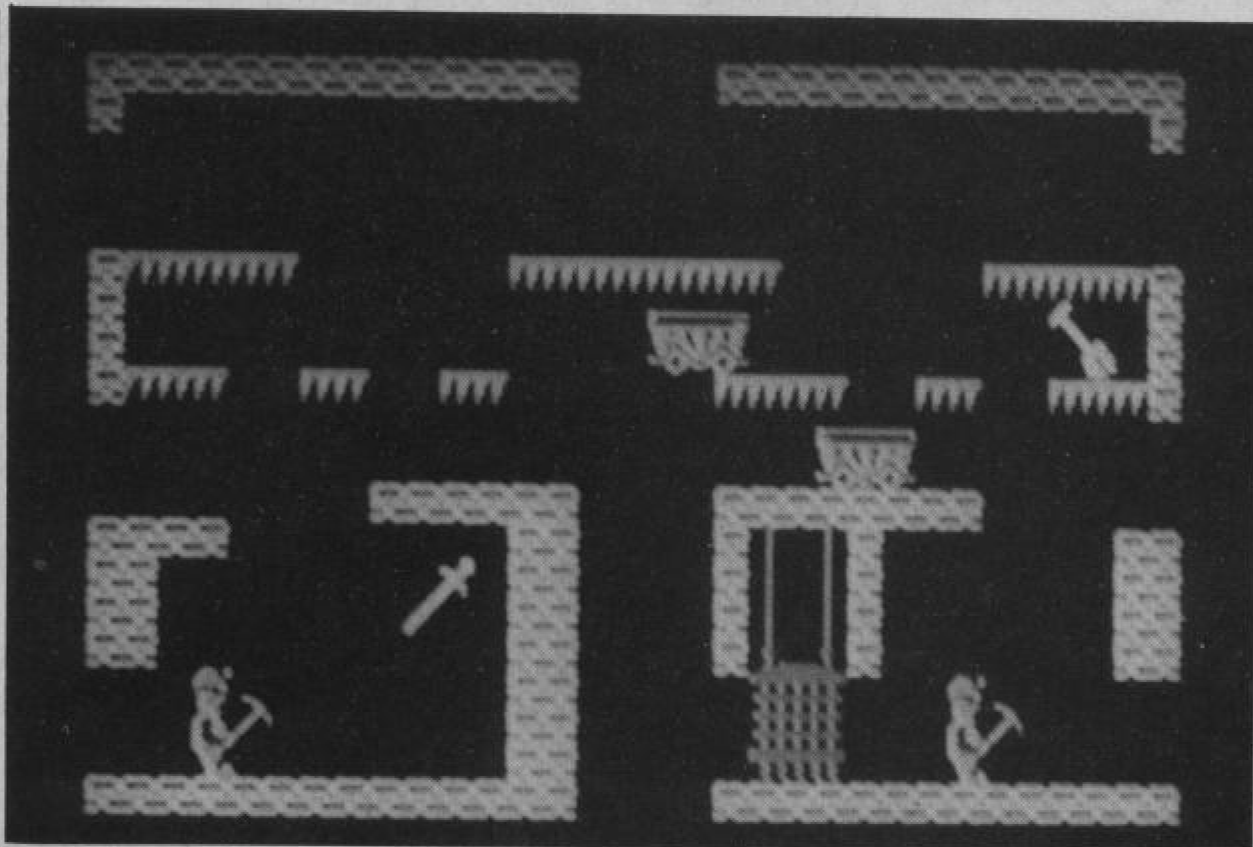
By now you are on the trail of the bomb. You have an idea about the plot and even who could be responsible. The gameplay is similar to the first except Preston is mostly out of his office which requires additional icons for movement orders and a **Manipulate** icon for **Search**, **Examine** and **Use** objects. The **Communicate** icon allows you to talk to others, via the phone if need be.

SAS ASSAULT

At this stage you have discovered the bomb's location. Using the information gleaned from the two previous games you must work out how to use your SAS force to get rid of the KGB agents and defuse the device. This is the only part of the trilogy that requires word input but at least all of the accepted commands can be viewed when required.

BRIAN BLOODAXE

The Edge, £9.95 cass, joystick or keys



Brian turns to manic mining in his quest for the British Throne.

With overtones of Monty Python musically and *Life of Brian* visually, *Brian Bloodaxe* sets out on a quest full of Primary Imbalance.

Away to where, you may wonder. Well the inlay doesn't help much — on purpose, as it states clearly enough. But Brian of the bloody axe is a Viking Rip Van Winkle who, after being stuck in an ice block for hundreds of years, has thawed out. On re-awakening he decides to do what he originally set out to do, and conquer Britain, except now it's 1983 (a period piece as you see).

Through 100 plus screens of platform-inspired jumping, Brian must steal the Crown Jewels and sit on the throne. The screens are variously designed (an early one is a snooker table complete with killer balls for instance) and require jump/timing skills. Some objects can be picked up and used like the triangle on the snooker screen, which keeps the snooker balls at bay but it can also be placed usefully and acts as a jumping platform. The larger of the hazards can be used similarly, like the duck whose back is broad and safe as long as you walk fast enough to keep up, but watch out for the beak!

Primary Imbalance is a new and highly sophisticated programming technique whereby things don't always work as you might expect. Water drowns, for instance, but Brian has a fine line in walking on water as long as he keeps bouncing. On the other hand, Primary Imbalance may be nothing more sophisticated than a game frustration factor depending on how you look at it. The ability to pick up objects and use them (Brian can only carry three at a time) does make *Brian Bloodaxe* into more than just a platform game, as the uses of the objects are critical to success and the Throne.



I'd heard rumours that there was a Spectrum emulator being produced for the 64. If this program's anything to go by, The Edge have got a full working copy and have been using it to it's full potential. This is exactly the same as the original in every respect (except the sound's louder). The graphics are of reasonable definition but usually have a mere two or three frames of animation and flicker and colour clash something ridiculous! Haven't the programmers heard of sprites? The game itself has little to offer in the way of anything new, rising rarely above an adequate arcade-adventure cum platform game. I didn't find myself coming back to it at all mainly due to the pathetic graphics, grotty controls and miserable sound but no doubt some people may get something out of it ie ex-Spectrum owners who want to reminisce about the good old days.





When I first saw this I thought that Gary had secretly connected one of CRASH's Spectrums up to the telly. After spending half an hour looking for it I realised that it was a 64 program. OH WOT?! Flickery sprites, pathetic graphics and horrible sound, the ideal ingredients for a really grotty Spectrum game. The game itself lives up to the impression generated at first glance, horrible. It's a platform aardvark which steals a lot of ideas from Jet Set Willy, with its 'humourous' denizens flickering around the screen. At its price it's a steal, The Edge robbing any innocent, unsuspecting 64 gamer.





Brian Bloodaxe claims to have Primary Imbalance which suggests that anything could happen, and this is certainly the case. The Monty Python music also indicates that this is no ordinary game. It is in fact a souped-up platformer aardvark which these days seem to be the games and require thought as well as the customary skills. It has all sorts of odd happenings in it. To name a few, I found I could walk on the back of nasties but died if I met them head on — quite logical — but when jumping off a ledge onto another it decided to move away, leading Brian to a watery grave — quite illogical. So my advice is to expect anything. Or perhaps nothing much. This was quite a critical hit on the Spectrum for The Edge and perhaps they thought it would be sufficient to simply transfer everything onto the 64 as it was. Result: a perfectly Spectrum-looking game on the 64. I suppose this needn't be a drawback if the game itself is outstanding, but Brian Bloodaxe isn't — it's an okay aardvark, often amusing but in the end a bit tedious — and it would do better if it were at the £2 cheaper Spectrum price.

Presentation 61%
Humourous approach to 'instructions', purposefully unhelpful.

Graphics 19%
Very poor, limited animation, terrible use of colour, colour clashes and flickery graphics.

Sound 39%
Reasonable tune that gets on nerves quite easily.

Hookability 32%
Got some interesting problems, but will they hold your interest for long?

Lastability 24%
No, they probably won't.

Value For Money 17%
You can buy 5 Mastertronic games for this price.

Overall 18%
Just very disappointing.

ZZAP! TEST

JET SET WILLY II

Software Projects, £8.95 cass, joystick or keys

TACKY

Jet Set Willy was a classic game on the Spectrum about two years ago and has been converted to just about every micro apart from the Cray I.

Now comes a follow up or, more accurately, an expansion on the original game. Instead of the sixty odd rooms there are now about a hundred, and they're all of the same ilk as the first *JSW*.

The idea of the game (for all you first-time readers) is to collect all the objects left behind by the guests after a riotous party before Maria will let you go to bed. There's over a hundred of these flashing objects ranging from wine glasses and bottles to tap tops. Once these are all collected you can return to the master bedroom and have a good, long sleep.

The mansion itself is quite an oddity. There's loads of really strange rooms filled with animated nasties, robots and thing-



Some follow-up this turned out to be! Software Projects could have made up for the appalling JSW on the 64 by releasing at least a semi-decent game. But no! The graphics are the same as the original (ie bad). The sound *is the same as the original (ie annoying). The GAME is the same as the original (ie a poor, boring and unoriginal platform game). No doubt this will be a big seller, but it certainly doesn't deserve to be. Best value for money in the package is the psychedelic wallpaper that comes free with each game.*

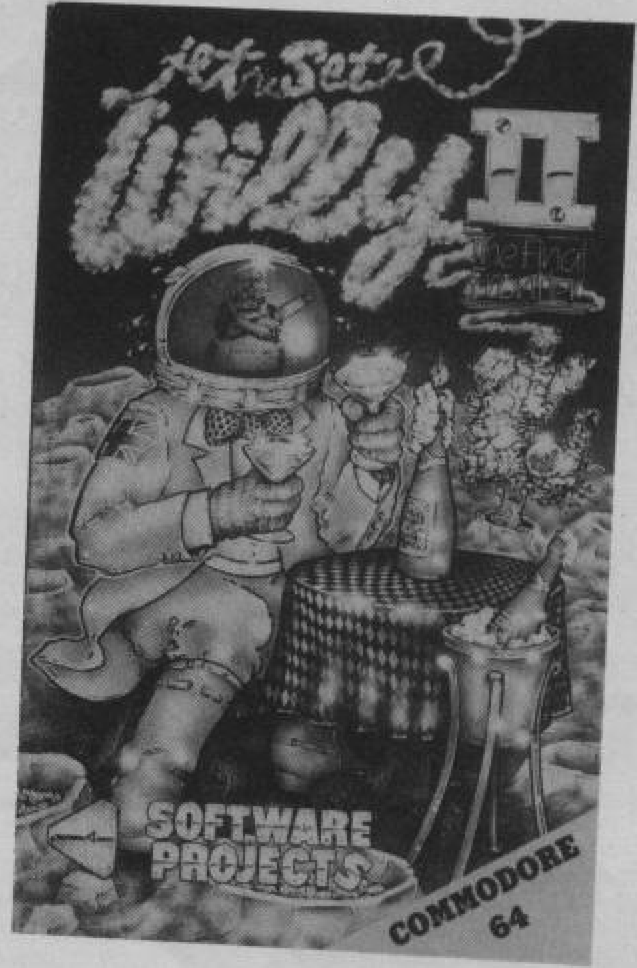


Oh God! Software Projects have the cheek to release a follow-up that's not even an original one at that! Crummy 'sprites' which would shame a Speccy, and sound which is as horrible as the game itself. The point of the game is ruined — you only need to collect a few objects before falling asleep. Apart from the new rooms there's nothing special about this game, it's the same old slow trogging about the rooms and collecting the objects. I thought that perhaps they might have made more action with interactive objects, but no, it's still the same old boring left/right/jump syndrome. When this is compared with the more modern aardvarks like Cauldron *and* Strangeloop *it just pales into insignificance.*

At the moment Software Projects are releasing some pathetic and disappointing pieces of software and unless they wise up they could start to flounder. Come on you guys! Let's see something amazing *for once.*

ies. The original cast of rooms and characters are intact in the new version but the new rooms don't contain anything *new* in respect of the original at all and merely expand on the predecessor.

There's a space shuttle which takes you to the top part of the building and the sewers are several floors up from the basement. Also, remember the myth that was circulated about a boat coming up to the beach and taking you to an island in *JSW*, well that has now been added to this game — art imitates the hoax.





Jet Set Willy was certainly a cult on the Spectrum, hardly as wonderful on the 64, perhaps because it still looked so much like a Spectrum game graphically. Well JSW II suffers the same problem — still looks like a Spectrum game. However, that seems to be the least of its problems really. Quite how anyone could have thought that adding a some extra rooms to an old game and effectively re-releasing it (a sort of Close Encounters Special Edition) would thrill anyone let alone force them to part with £8.95, I don't know. Trouble is that the new rooms actually lack any of the flair of Matthew Smith's original design, at best they're no improvement. In terms of lasting appeal etc, well the game's no different to the original, only longer.



The Ball Room East hasn't changed much in the year and a half, except that whilst guarding the Master Bed Room Maria's allowed the dust to gather.

Presentation 47%
Nothing special, plus ludicrously long protection code sheet.

Graphics 24%
Very poor and no improvements over original unless you think quantity makes up for quality.

Sound 42%
Screechy 'tune' (!) for masochists.

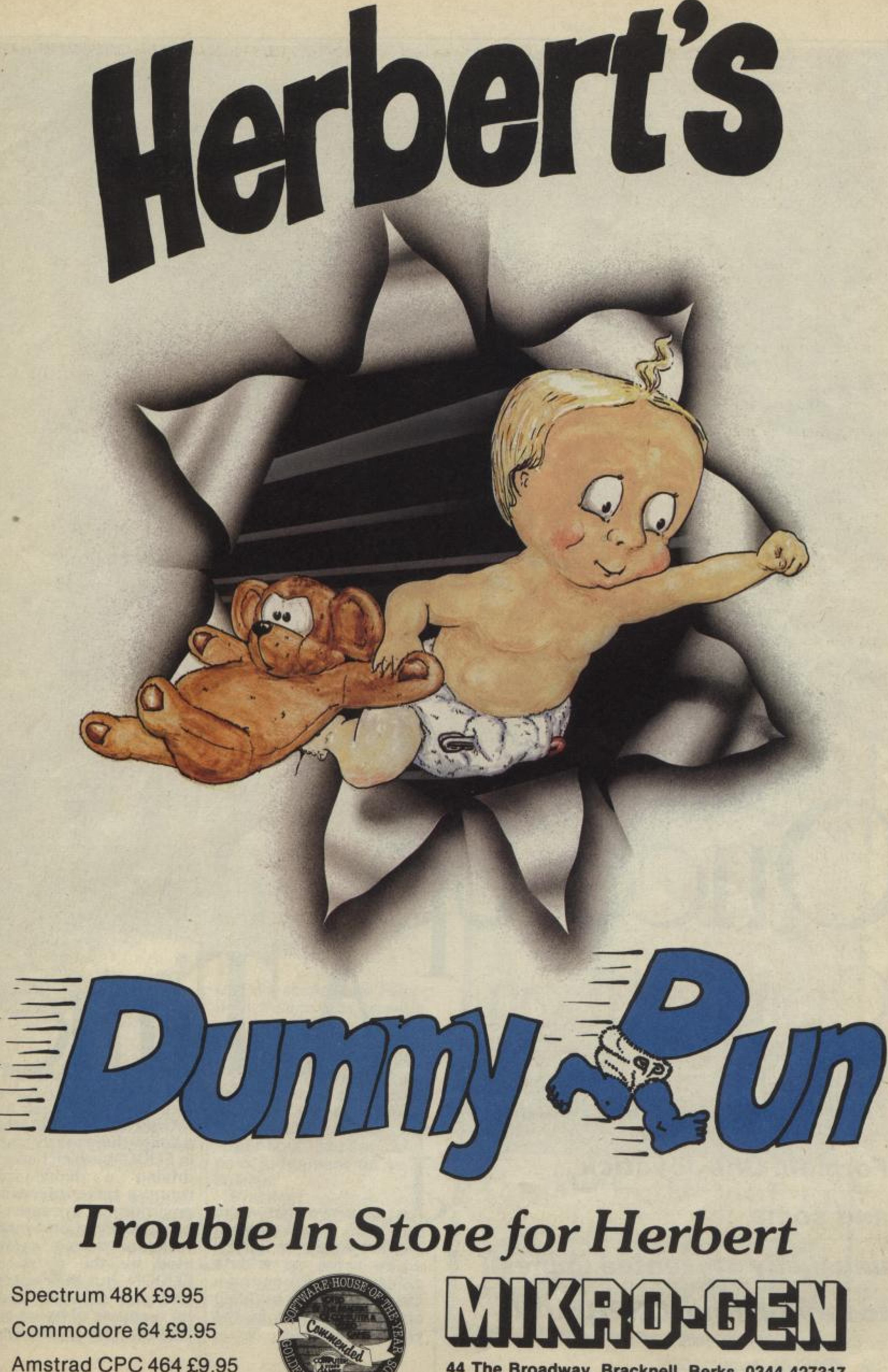
Hookability 44%
Just interesting to see what's new . . .

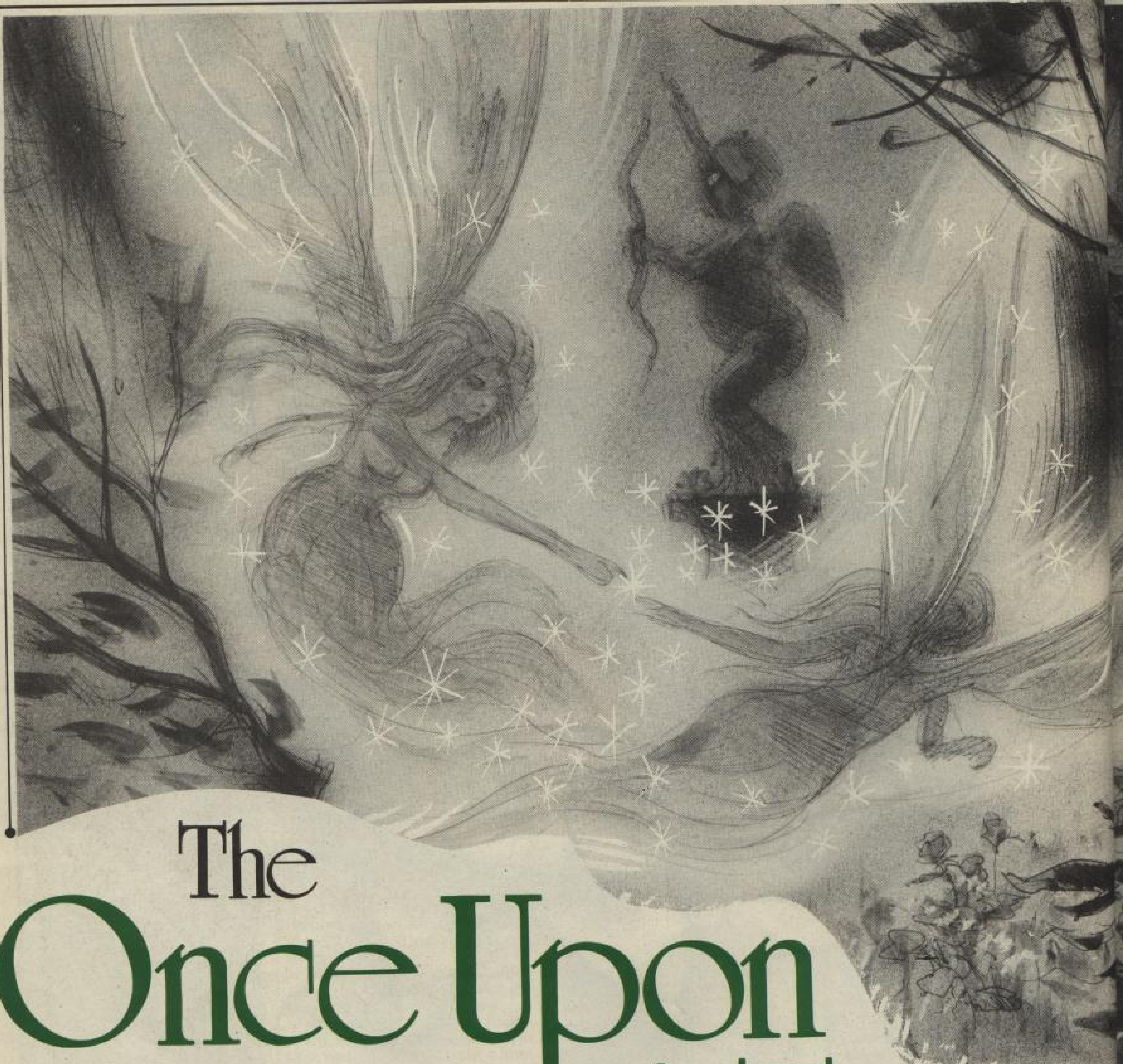
Lastability 22%
. . . and what's new ain't that interesting!

Value For Money 25%
Seems rather a lot for 40-ish new rooms.

Overall 24%
First sequel to actually include the original, perhaps you ought to send in your old JSW and get a refund against the new one.




Herbert's
Dummy Run
Trouble In Store for Herbert
Spectrum 48K £9.95
Commodore 64 £9.95
Amstrad CPC 464 £9.95
SOFTWARE HOUSE OF THE YEAR
Commended
GOLDEN JOYSTICK AWARDS
MIKRO-GEN
44 The Broadway, Bracknell, Berks. 0344 427317



The Once Upon A Time Competition

There's a Super New Kempston Formula One Joystick and some unusually presented games to be won from ORPHEUS!

Just to prove that we're not all spiky-haired Menaces here at ZZAP!, we've come up with a delightfully soft competition for all you budding artists out there in the cruel, hard world.

ORPHEUS have created a delightfully pretty game in ELIDON, which has you driving a dinky fairy round a rather menacing environment in search of potions. Even our yobby reviewers were captivated by the charm of ELIDON, put their catties and pea shooters away for a couple of hours and Waltered away merrily.

ZZAP! COMP





Not that they're softies by any means (Now will you let go of my arm Gary, it's very difficult to type in a Half Nelson, you know guys, leggo . . . gerrrof!)

Ten copies of ELIDON are up for grabs, and they've been specially packed by ORPHEUS in smashing wooden presentation boxes. What we'd like you to do is paint, draw, crayon or even photograph (betcha can't) a scene from Fairyland. Whizz your artwork off to ZZAP!, ELIDON COMP, PO BOX 10, LUDLOW, SHROPSHIRE, SY8 1DB to arrive by 15th August when our illustrious Art Supremo Oliver Frey will remove his super-cool shades and pass judgement on your entries.

Prettiest picture will win a boxed game of ELIDON *and* a KEMPSTON FORMULA ONE JOYSTICK, and nine runners up will receive their personal copy of the game nestling in a presentation box.

HERBERT'S DUMMY RUN

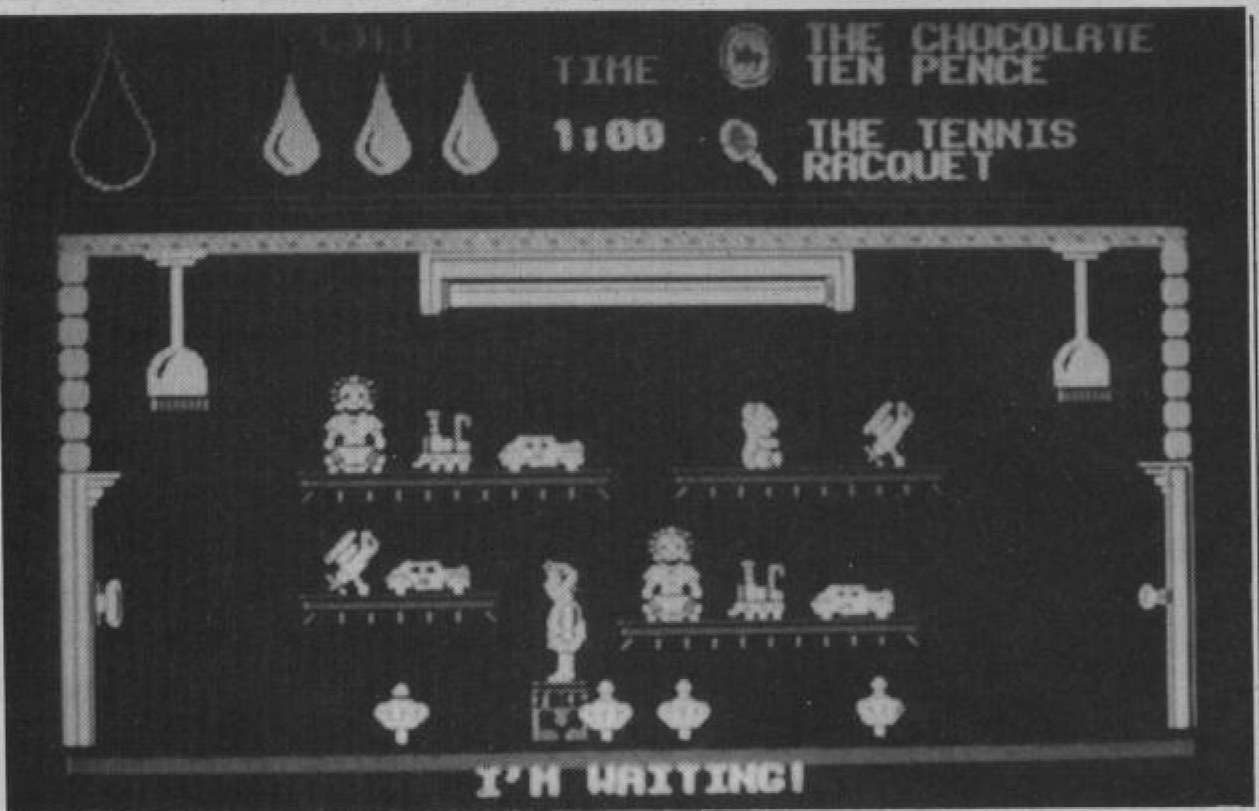
Mikro-Gen, £9.95 cass, joystick or keys

It appears that Wally Week has passed on nearly all his attributes from *Pyjamarama* to his son in his new game. The game follows the same pattern of true aardvarking with similar puzzles.

The action takes place in a department store where wee Herbie has got separated from his parents (they play a supporting, not say 'supportive', role in the Lost and Found department). In order to get reunited he has to find the l'n'f dept and get them down from the top of an escalator. This isn't as simple as it sounds because he's first got to solve puzzles in order to get the right equipment.

The store has four floors, each with several rooms, and these are connected by a lift and sometimes a flight of stairs as well. In every room there is an object but you can only carry two at a time. These are what you use to crack puzzles.

The lift selection room is like the one in *Pyjamarama* but substitutes four faces for the original light bulbs which smile when selected.



What can you do with a chocolate ten pence and a tennis racquet apart from get sticky fingers and strain spaghetti?

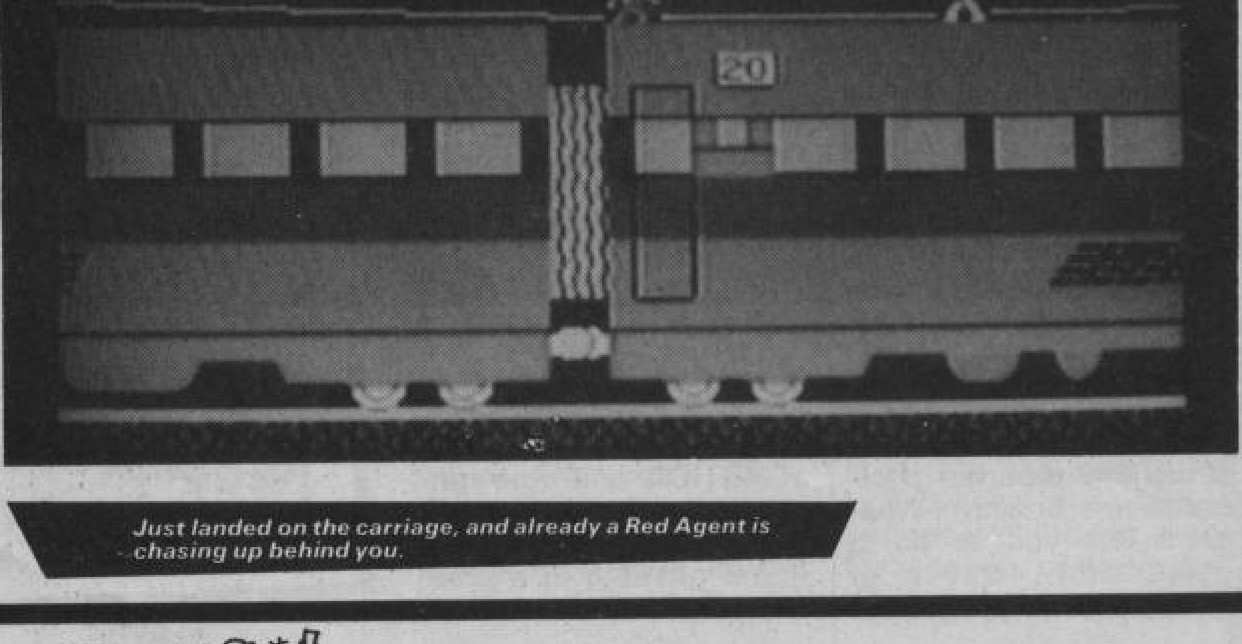
STOP THE EXPRESS

Commodore, £5.99 cass, joystick or keys.

Stop the Express was a much underrated game on the Spectrum about a year and a half ago, and now it's available for the 64 with slightly

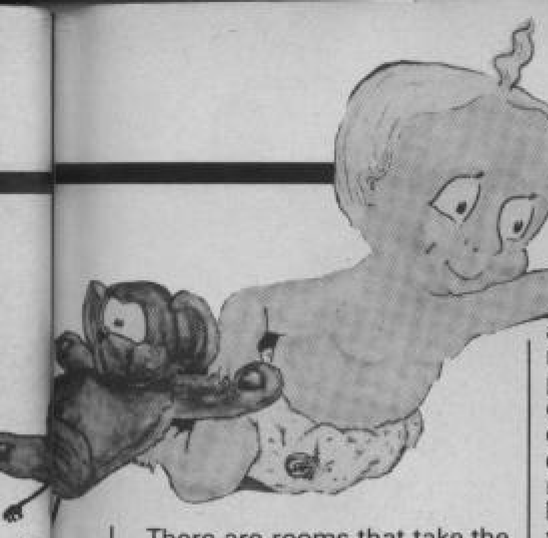


This was a big favourite of mine when it first appeared on the Spectrum over a year ago and I was somewhat disappointed to see that the game hadn't been improved upon in any way other than better sound FX and a better definition on the enemy agents. The shocking yellow hair of your agent has gone — it's been replaced by a rather flacid blue rinse style. The scrolling was surprisingly jerky and in fact the Spectrum version was smoother. I was also peeved that you could stand up going under the stanchions, something that certainly didn't feature in the original. This made the game that bit easier and even more disappointing, but due to the overall compulsive nature of it I still found myself enjoying this version as much as the original.



Just landed on the carriage, and already a Red Agent is chasing up behind you.







ZZAP! TEST

There are rooms that take the form of simple arcade games like Breakout, Space Invaders and a Duck Shoot. In these you may need a particular object to play the game and another object may be your reward for completing it. You're given two clues; that you'll need a tennis racquet to hit a tennis ball and a bomb to bomb buildings but you won't get anymore clues out of us — YET.

Herbert can jump up and walk down stairs while if he tries to get a lift on the wrong floor he'll be in for a long drop. If he hits one of the moving nasties that abound on most screens it will make him cry. If he cries too much he'll fill up a large teardrop and have a cloud rain on his head as he loses a life.

You can stem the tide of Herbert's tears with goodies like cakes, lollies and sweets that are strewn around. If you are careless enough to lose all Herbert's three lives you are given a score in jelly babies (his favourite treat), the better you've done the more you get.



When this type of arcade adventure format first appeared in Pyjamarama *it was refreshingly new and original.* Everyone's a Wally *continued with the same sort of trend except you had the interesting new approach of multi-character control introduced. Now with* Herbert's Dummy Run *there's only a new character, some new problems and little else original to offer. I found its lasting appeal was low as the game wasn't as involving as its predecessors and it turned out to be easier to complete. Nevertheless, it's bound to prove popular with fans of the first two games but I think Mikro-Gen ought to come out with something a touch more original next time.*



Pleeeeeeeeease not ANOTHER Pyjamarama *game. At least* Everyone's a Wally *had the interest of controlling five separate characters.* Herbert's Dummy Run *reverts to the classic formula of the first Wally game. With similar sorts of puzzles and identical gameplay, I found myself soon getting bored. The puzzles themselves aren't particularly hard and to the fans of this genre the game will not present too much challenge. The graphics are very, very similar to* Pyjamarama *and either my telly speaker's broken or there's not much sound during the game. I hope Mikro-Gen think up something new for the next in the Wally series, another one of these would just be too much.*



The problems are a little more devious than in Pyjamarama *but the game is easier than* Everyone's a Wally. *The graphics of all the different departments in the store are colourful and detailed, and in fact I think they are a touch better than EAW. The title music is suitably 'Baby Face', which could drive you mad, but it's not played during the game fortunately. The animation is quite good on Herbert and on some of the nasties — I liked the expanding Z's. Despite having the same game concept as* Pyjamarama, *the completely different layout and new set of problems means that this should pose as much of a challenge. However, I do hope Mikro-Gen won't fall into the trap of repeating the formula too often. Perhaps a good idea might be a 'budget' Wally range of good simple games and keep the higher priced ideas beefed up to make really innovative games.*

Presentation 64%
Reasonable instructions and the odd Mikro-Gen box.

Graphics 72%
Very similar to *Pyjamarama*.

Sound 29%
So's the sound.

Hookability 65%
If you like Wally games.

Lastability 56%
This one's a bit too easy.

Value for Money 55%
Too much like the others to warrant a ten quid price tag.

Overall 59%
Not a lot different from the others in the series.

---

improved graphics and sound. For those who haven't seen it *Stop the Express* puts you in a typical James Bond style scenario.

You have to work your way to the front of a twenty carriage train which is speeding along. The object is to reach the front and stop the train before it crosses the border. Up against you are Red agents who, as Red agents usually do, want to stop you stopping the express. The first ten carriages are negotiated by running along their roofs, jumping the gaps while ducking their bullets. The last ten have to be negotiated by running through the compartments inside the train itself. Here too, of course, red-coloured baddies track you and try to stop you from reaching the front of the train, and towards the front the train is certainly swarming with them.

The game starts when you are dropped off on the last carriage, lowered on a rope from a helicopter. As you work your way along the top of the first ten carriages, the evil agents follow up and throw knives. These can be dodged by ducking at the right moment. To help you fend off their filthy foreign aggressive ways (now this is a real strange bit) birds fly towards you from the front of the train, and by jumping at the right moment you can catch them, hold onto them and then release them at the agents to send them tumbling from the roof. You can only catch one bird at a time, so it's advisable to make the best use of them and avoid wasting any.

When you reach the tenth carriage, the action cuts to the inside and a similar routine is adopted, except this time you have to use the roof straps to hang on to avoid knives, and in close combat a kick replaces the friendly birds.



At the risk of being keel-hauled I would have to say that the 64 version of Stop the Express *isn't quite as good as the old Spectrum version for one or two reasons. The hero isn't as detailed a graphic and in the gameplay I cannot understand why the overhead stanchions don't have to be ducked because this added another skill element. On the plus side, the sound is far better of course. There are some very nice touches like when you get knocked off the train by a baddy, you fall to the rails and sit there, stunned, while those carriages you have already negotiated, flash past you. This is a game of timing skill, as the events are not random from game to game, so you must learn the rhythm, improving each time you play. By the end, it requires a pretty good memory to win out! Generally fun to play and quite addictive as well.*





Presentation 64%
Above average packaging, but lacking in options.

Graphics 73%
Nicely detailed, but not so nicely animated or coloured.

Sound 54%
Not too much in the way of sound FX but what there is, is effective.

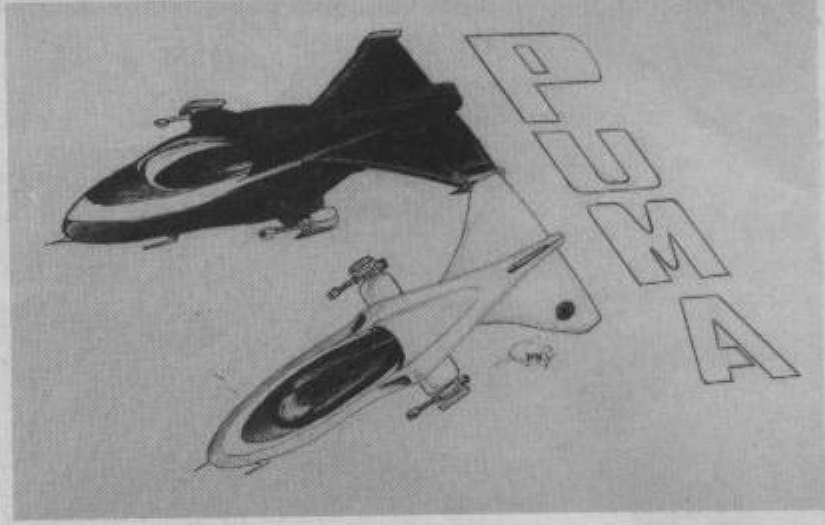
Hookability 86%
Frustrating and challenging enough to be addictive.

Lastability 59%
Once you've done it, it'll probably stay done.

Value For Money 78%
Worth shelling out an ill octopus for.

Overall 66%
By no means outstanding but certainly a good little game for the price.

WINNERS: WINNERS: WINNERS: WINNERS:



Gary McMahon (Crosby) submitted two ideas, this is one

Results of competitions run in ZZAP! issue 2

There were three competitions in issue 2 for Activision, Database and CRL. Of the three, the Database draw a Red Arrow flying machine for use in the year 2050 gave us the most work in choosing the best drawings from the multitude of entries, most of which were of a very high standard, and a few of which are reproduced below.

ACTIVISION COMPETITION

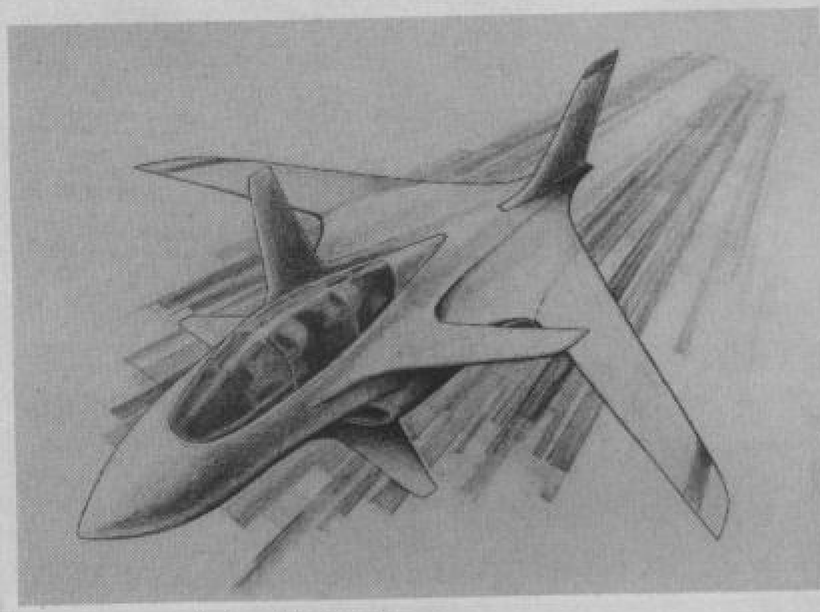
The 5 entrants who got their X closest to the invisible ball on the tennis court win an Activision Sports pack including tracksuit, tennis shirt, shoes, socks and sportsbag plus the three games: ON COURT TENNIS, ON FIELD FOOTBALL and ON FIELD BASEBALL. The next 25 each receive copies of the three games.

WINNERS

BD Everingham, Essex RM3 9XB; Nigel Griffiths, Gwent NP3 5FA; Thomas Lund-Hansen, 5290 Marslev, Denmark; Martin Haynes, Cornwall EX23 0NA; Ray Young, No1 Catering Region, Edinburgh

RUNNERS-UP

Phil Allen, E Sussex BN25 2EG; Roy Baker, St Brelade, Jersey; Adrian Brain, N Yorks HG3 1EJ; Peter Connelly, Midlothian EH20 9DE; Jason Coverdale, Cleveland TS5 8QT; Marcus Davey, Cambridge CB1 6LT; B Darbyshire, Cheshire WA15 8HZ; Andrew Davidson, Cumbria CA11 9DN; Jonathon Dyson, Leicester LE2 3GD; Paul Dunlop, London NW9 3TX; Robin Edmondes, Bucks; Dean Finster, Leeds LS11 0DQ; Mark Gooden, London SE22 0BA; Q Hussain, London E7; J Hyslop, Clwyd LL19 8SG; David Laynam, Lancs PR5 2YR; Maurice le-Vallois, Paisley PA1 1SB; Krishna Maharay, London SE22 9VD; Caroline Moss, Lancs BB12 7PY; Andy Nichols, Lincs PE12 0QE; GM O'Loughlin, London SW2 5HH; S Rimmer, York YO3 7DW; Wayne Sanders, Essex SS14 2HL; Russell Thompson, Aberdeen AB2 9RB; S Waldman, London N20 8BB; Shanar Aktar, Coventry, W Midlands; I Benjelloun, Herts AL8 7QP; R Bentley, Leeds LS25 5AW; Lee Brook, Leeds LS14 6RS; William Church, Cornwall PL14 6EH; Graeme Clark, Lancs OL15 0BT; Peter Cormican, Co Down; SJ Cotter, Clwyd LL13 7PH; Chris Cotton, Northants NN11 5HT; David Cutting, S Humberside DN37 9HE; Marion Dickson, Renfrewshire PA3 3EA; Martin Dodd, Northumberland NE66 1BJ; Sam Doust, London NW10 3DU; Simon Eland, Cleveland TS25 5BY; Ken Field, Nottingham NG2 7FW; Clive Franklin, Beds MK44 2DU; Gregor Gilchrist, Northants NN6 8EW; Glenn Godig, Essex CO4 4PT; Paul Graham, Co Tyrone BT82 9PA; Stephen Griffin, Middx HA0 3QG; J Griffiths, Mid Glamorgan CF45 4EL; Neil Groat, Edinburgh EH30 9XQ; Peter Hardey, S Humberside DN40 3BZ; Glyn Hartshorne, Lancs BL1 6NT; GJ Holmes, Essex SS3 0DU; M Hopkins, Redditch B97 5XL; Jim Hunt, Kent CT9 5UN; Irfan Latif, London SW11 1RE; Sidharath Mahay, Birmingham B24 9BD; Abdul Majid, W Midlands CV5 6JU; G Mangham, S Yorks S66 0UX; Michael Martin, Farnborough, Hants; David Mills, Essex IG3 9TD; The Occupant, 7 Orchard Ave, Berks SL1 6HE; Michael Palmer, Maidstone, Kent; Terrence Pang, London SW9 9SD; Alan Patrick, Co Antrim BT28 2UJ; Kevin Pepper, Northumberland NE63 9JF; G Rees, Hants PO6 4LS; Drew Rodger, Dunbartonshire G83 8SB; Jason Rogers, Lancs FY4 3AT; Lee Russell, London E7 0LF; Shane Stokes, Dublin 16, Ireland; Andrew Teal, Leeds LS26 0PW; DA Thomas, Dyfed SA18 2DR; Stuart Tomkinson, Staffs ST4 6RU; John Tomlinson, N Humberside DN14 6JX; Martin Trezise, S Yorks S65 2TP; Richard Walker, W Midlands DY3 3SB; Tim Walton, E Sussex BN7 3LG


One of the best entries from John Reynolds (Twickenham)

ROCKY HORROR SHOW COMPETITION

CRL's Rocky Horror Show Competition offers a first prize to the winner of a copy of the show's album personally signed by writer Richard O'Brien (who plays Riff Raff in the film), plus a RHS t-shirt and a copy of the game by CRL.

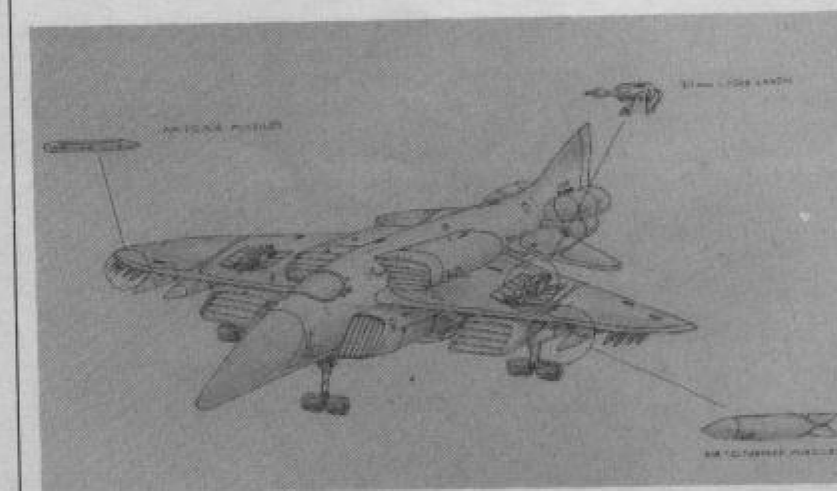
4 further runners-up each receive an unsigned copy of the sound track (unsigned) and a copy of the game. And for 50 runners-up there is a copy of the game.

WINNER

Mrs Beryl Waters, Solihull B91 3JD

4 RUNNERS-UP

KJ Davies, Dyfed SA18 3YA; John Peter Bell, London N5 2SJ; L Stone, Berks SL1 2XD; A Davey, London SE9 1AL;


Another nice drawing from Stephen Parker (Lichfield)

RED ARROWS COMPETITION

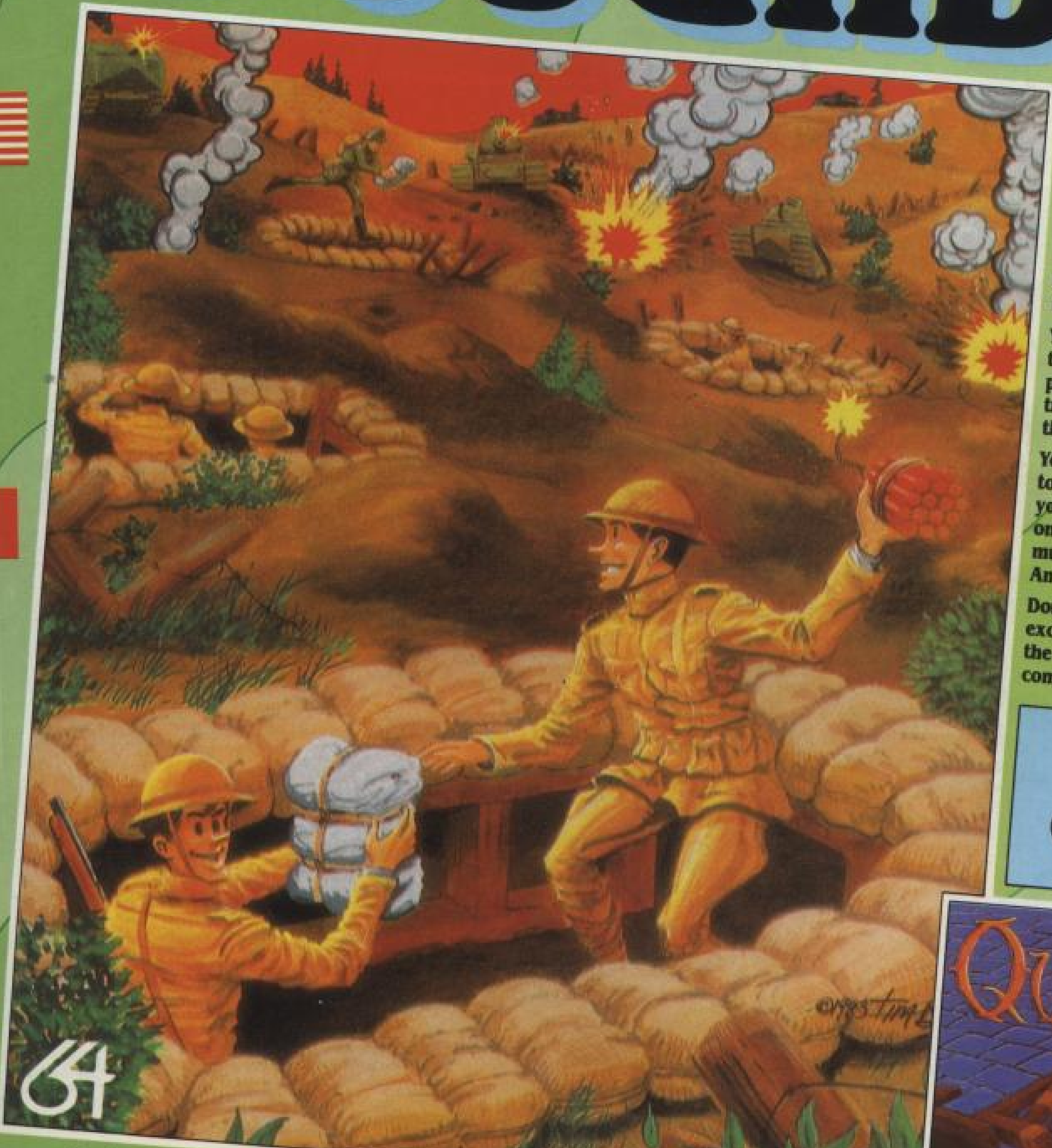
For the best 100 entries received, a copy of the exciting new simulation RED ARROWS from database.

WINNERS

GM Tichner, Hants SO21 3AJ; Simon L Pearce, Leicester LE2 9JG; Graham Ramage, East Kilbride G74 2AW; Ricahrd Andrews, Epsom, Surrey; J Richardson, Norfolk PE30 4XG; Lee Uren, Wilts SN2 1PQ; Stephen A Graham, Cumbria CA2 7QB; SK Danisman, London SE25 5BH; Brian Clay, Woodbridge IP13 0AG; Stuart Jackson, Kent; Simon Wivell, S Humberside DN37 9HL; Lewis Sparrowhawk, Kent BR5 2RX; Paul D Taylor, Lancs OL16 3RN; Gary Mcmahon, Liverpoool L23 3AD; Peter Gordois, Leeds 17 8BQ; GM O'Loughlin, London SW2 5HH; Steven Hammond, Dundee DD1 2PU; Robert Stone, Suffolk NR32 3EA; Chris Nelson, Paisley PA2 8QS; John Reynolds, Middx; M Austin, Beds LU6 2AF; Steve J Kyle, Plymouth PL7 3PY; Stephen Parker, Staffs WS13 7BT; Mark Inglis, Dewsbury WF13 4RZ; J Griffiths, Mid Glam CF45 4EL; Ian Milne, Tyne & Wear NE31 1HT; Stuart Mitchell, Hants GU12 5LS; Roger Farr, Shropshire; Ricky Fenwick, Northumberland NE62 5PL; James Kerr, Glasgow G53 6RX; Sean Hopkins, Portsmouth PO2 0LA; Darren Hinchey, Middx; Alan Haley, Coventry CV5 7DS; Robert Stevens, Devon EX4 4LD; BAL Jones, Berks SL6 9DE; Mark Beare, Dorset DT6 4JD; Stuart Hazeldene, Surrey KT12 4RB; Julian Palmer, Lancs BB9 6QE; Barry Pringle, Middx; Yun Chiu Cheung, London N7 6QJ; Mark Service, Oxford OX5 4QQ; Sean Watt, Dumfries DG2 0RR; TN Dalihakkara, Middx HA2 6AS; Mark Beaney, Northumberland NE62 5UN; Doug Watson, Gwent; Craig Baird, Leicestershire LE15 6SA; Keith Baldwin, N Yorks YO12 4JH; RP Askew, W Susex RH10 5HP; Andrew Foster, Somerset BA3 5EZ; Vakesh Rajani, Stockport SK4 4DE; Karl Glenn, Newcastle-on-Tyne NE13 7DB; Tim Stoner, London E11 3AN; Glenn Goding, Essex CO4 4PT; Paul L Jones, S Wales CF35 6SG; Paul Bennett, Shropshire TF11 8HB; Damian Sanders, Devon EX16 4BW; Richard Barnes, Kent ME7 1ND; CP McCarthy, Cleveland TS10 4PA; Mark Akeroyd, Formby L37 2JS; Michael Oxford, Carlisle, Cumbria; David Parker, Herts HP3 8BU; Marcus Davey, Cambridge; Simon Dreher, Cornwall PL10 1DA; Gary Rutherford, Tyne & Wear NE11 9RL; David McDowell, Belfast BT15 5HP; Simon Fisher, Roxs TD8 6ND; Richard Barton, London SE25 4SP; Michael McGann Jr, London W4 1NS; Paul Croucher, London SW19 6PN; Shaun Bannister, Liverpool L25 5NA; AJ McManus, Belfast BT15 5HP; Noel Hines, Leeds 7; Colin Maciver, Perthshire PH14 9RD; Simon Blakeman, Warwicks B94 6JG; Jason Rogers, Lancs FY3 4AZ; Richard Harriss, Lincs PE6 8DS; David Kong, Cambs PE13 3HJ; Stephen Francis, Surrey CR3 1QR; Jason Lin, Shropshire; Grant Wootton, E Sussex BN3 7BH; Christopher Gosden LL57 4LJ; Thomas Jankiewicz, Slough SL1 6HE; WK Tsang, Staffs WS12 5DB; Tim Mason, Worcs WR2 6LG; Alexander Milton, London W5 5NW; Tim Hone, Bedford; Julian Williams, Chester; Lee Ross, Manchester M21 2GG; Simon Langton, Lancs PR7 5PZ; Martyn Macarthur, Derby DE3 1BP; D Mitchell, Southampton; Yu-Hing Cheung, London N7 6QJ; Zamir Hyder, Surrey CR0 1SD; Paul Barham, Lancs BB3 3BQ; Anthony Knapp, Nottingham NG10 4FG; Lee Robertson, Edinburgh EH12 7HW; Simon Waters, W Midlands B91 3JD; Christopher Oatts, Essex; Christopher Waite, Essex CM3 3ED



DOUGHBOY



synsoft

The bugle has sounded.

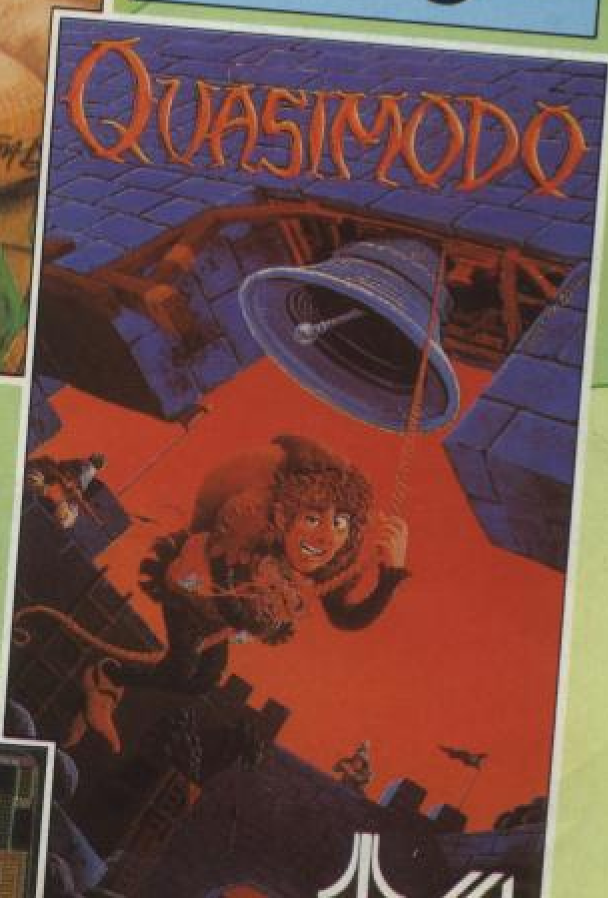
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All Quasi wants is to be left alone, but those nasty soldiers think that he stole the royal jewels.
Quasi didn't steal them!
Quasi wants the soldiers to leave him alone. They fire arrows at him. Quasi doesn't want to, but Quasi will throw big rocks at the soldiers.
Quasi knows a secret! Quasi knows where the jewels have been hidden in the castle and only Quasi can climb there!
Now the noise has stirred up the bats in the belfry. Quasi better jump away from those bats!
Quasi think he got up on the wrong side of bed today.

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